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STAGE SPLENDORS OF "LA VESTALE" BEGIN OPERA YEAR

Glittering Pomp of Spontini's Resuscitated Work Inaugurates Season at Metropolitan — Rosa Ponselle Again Triumphs in Taxing Rôle of Erring Vestal—New Bass, Pinza, Has Favorable Début—Cast Includes Mme. Matzenauer, Lauri-Volpi and De Luca in Important Rôles — Serafin Conducts Colorful Performance of Century-Old Score Before Brilliant Audience

By Oscar Thompson

THE pendulum of opera was given a new start at the Metropolitan Monday evening, Nov. 1, when the sybaritic splendors of Spontini's "La Vestale" were matched with the traditional brilliance of a first-night audience. On the stage was relumed the torch of Rome. In the audience chamber glittered the *haut ton*. Vestal virgins, consuls, gladiators and legionaries populated the stage. Notabilities promenaded in the foyer, with or without the gibus hat. Either way was spectacle, and for the eye-minded the night must have been *comme il faut*.

For those who had come thither with some thought of pampering their auricular sensibilities, there was gorgeous singing by Rosa Ponselle; there was a new basso to roll forth the pontifical phrases which composers later than Spontini borrowed when in need; and there was a scrupulously selected cast, all under the invigilating leadership of Conductor Tullio Serafin, to reanimate the century-old music of this but recently resuscitated score.

For General Manager Giulio Gatti-Casazza, this was a nineteenth suc-

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ROCHESTER PLAYERS OPEN SERIES NOTABLY

Goossens Leads List Including
Respighi Concerto

ROCHESTER, Oct. 30.—The first Rochester Philharmonic concert of the fourth season, Eugene Goossens conducting, was given the afternoon of Oct. 28 in the Eastman Theater before an audience estimated at 3000. Upon his appearance, Mr. Goossens was greeted with prolonged applause and throughout the concert the audience was most cordial.

Mr. Goossens did good work with the orchestra in the first rehearsals, for it seemed that the men played better and more as a unit than ever before.

The program was varied. Numbers on the first half were the "Oberon" Overture, Debussy's "Prelude to the Afternoon of a Faun" and a new number to Rochester—Respighi's "Concerto Gregoriano" for violin and orchestra, played by Gustave Tinlot, concertmaster.

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MORIZ ROSENTHAL

Who Arrives This Month for His Eighth American Tour. (See Page 27)

Baltimore Singing Society Celebrates Its Seventy-Fifth Year of Active Musical Life

BALTIMORE, Oct. 30.—The Arion Singing Society celebrated its seventy-fifth anniversary the night of Oct. 25 in the Lyric with a concert under the direction of Charles H. Bochau, and with Loretta Lee, soprano, as soloist. The Arion Singing Society represents local German musical influence throughout its years of activity. Over this long period, Baltimore has benefited by the achievements of this singing group. The conductors in the past stressed the value of choral music in the community, and with each decade of progress active members of the Society contributed a worthy effort toward the cultural development of the city.

For a number of years Mr. Bochau has guided the musical destiny of this venerable organization, and through his energies its work has kept strides with the changes in vocal style without shattering traditions. New and younger members have kept the interest alive, and this continued musical activity, based on the long years of success in festival singing, places the work of the Arion Singing Society as a local landmark.

The concert disclosed the fine training given the singers; and their grasp of compositions by Brahms, Rachmaninoff, Victor Saar and Mrs. Beach and other modern works proved enjoyable to the audience. Miss Lee sang "Dich Teure Halle" from "Tannhäuser" and other songs with musical interest. The or-

chestra, with assistance of members of the Philadelphia Orchestra, played the Overture to "Der Freischütz" and the "Meistersinger" Vorspiel, closing the program with two "Hungarian" Dances of Brahms.

Courses Begin

The local season was set in motion this week with the first appearance of the Philadelphia Orchestra, the initial recital of the Peabody Series given by the Pro-Arte String Quartet, the first offering of the Wilson-Green bookings, consisting of a recital by Ossip Gabrilowitsch, and two bookings of the Mordkin Russian Ballet under auspices of the Albaugh Bureau of Concerts at the Lyric.

The Philadelphia program caused the large audience to sit at attention through the first hearing of a modern work, "The Prophet", by Pingoud. The Orchestra played this work with vital interest. Leopold Stokowski conducted with authority. Vaughan Williams' treatment of a Tallys theme for strings was played with sweeping effect. The Choral vorspiel, "Wachet auf, ruft uns die Stimme", by Bach, was thoroughly enjoyed. The C Minor Symphony of Brahms closed the concert.

The Pro-Arte String Quartet of Brussels—A. Onnou, L. Halleaux, G. Prevost and R. Maas, artists—impressed the audience at the Peabody Conservatory with

[Continued on page 29]

COMPOSERS OF FOUR NATIONS HONORED IN SESQUI AWARDS

International Contest Results in Bestowal of Prizes Totaling \$7,500 on Six Entries Among 140—Opera by Karl Siebeck-Brunn of Vienna Wins \$3,000 — Symphonic Award of \$2,000 Divided Between Gustav Strube of Baltimore and Herman Erdlen of Hamburg — Choral Award of Same Amount Split Between Henry Hadley of New York and Joseph Weinberg of Jerusalem—T. F. H. Candler, Receives \$500 for A Cappella Suite—Other Prize Withheld.

PHILADELPHIA, Oct. 30.—Winners in the musical composition contests conducted by the Sesquicentennial Association have been announced by Dr. Herbert J. Tily, chairman of the Music Committee, and president of the Philadelphia Music League. Three of the prize-winning composers live in the United States, one in Germany, one in Austria and one in Palestine. The prizes totalled \$9,500, but one award of \$2,000 was withheld.

A \$3,000 award for the best opera went to Karl Siebeck-Brunn of Vienna for his lyric drama, "Toni." The judges in this classification were Richard Hageman, formerly conductor of the Metropolitan and Chicago Opera Companies, and Alexander Smallens, conductor of the Philadelphia Civic Opera Company.

Leopold Stokowski, Henry Hadley and Sigismund Stojowski, judges of the sym-

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REINER LISTS RARE BEETHOVEN WORK

Cincinnati Symphony Applauded in
Opening Concert

CINCINNATI, Oct. 30.—Fritz Reiner's fifth season as conductor of the Cincinnati Symphony, and the orchestra's thirty-second, were opened with a pair of concerts on Oct. 22 and 23.

Appropriate to the seasonal opening was Beethoven's Overture, "The Consecration of the House", which is one of an unusual variety of works by this composer which Mr. Reiner will perform in this centenary year. The Symphony in C was also on the opening list. Of most novelty on the program was Debussy's "La Mer". The concluding number was the "Tannhäuser" Overture.

Mr. Reiner has done much for and with the orchestra. He has strengthened it in places which needed it, and such pianissimi and perfect attacks as

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ROTHWELL FORCES INAUGURATE YEAR WITH NOVEL WORK

Los Angeles Philharmonic Conductor and Players Fêted in Initial Concert—Atmospheric Phantasy, "Bank Holiday," by Klenau Given—Solo in Novelty Sung by Ruth Reynolds—Educational Institutions Subscribe for Blocks of Seats at Future Concerts

LOS ANGELES, Oct. 30.—The Los Angeles Philharmonic made an auspicious beginning of its eighth season on Oct. 21, when it gave the first concert in its regular Thursday evening and Friday afternoon series in Philharmonic Auditorium. An attractive program, that included one composition new to the Pacific Coast, was presented by Walter Henry Rothwell, conductor, and served anew to reveal the serious purposes and high attainments of what has come to be regarded as the city's greatest single cultural institution.

The lengthy ovation for Mr. Rothwell upon his first entrance evidently served to put both conductor and players in fine playing trim, and helped to bring about a finely adjusted balance between the various choirs, for seldom has the orchestra played so well. The Second Symphony of Brahms, which opened the program, was a finely wrought work, in which the strings sounded particularly well. They have taken on an added singing quality since last season, establishing for the huge band a greater resilience and more pronounced flexibility.

The novelty number of the concert was an orchestral phantasy, "Bank Holiday, Souvenir of Hampstead Heath," by Paul von Klenau. This work, scored for full orchestra, piano and alto voice, is descriptive of an English holiday, none too hilarious, if the music provides an accurate description. Atmospheric and melancholic, the composition opens with the doleful melody of a youth, sung effectively by Ruth Reynolds, in which the theme of "Rain, rain, rain and mist, there is nothing in the world so grey as mist," finds a haunting setting. Gradually, the mists clear away and then follow pictures of all the frolics attendant upon the usual festival holidays. As evening descends and the boy drives his horse from Hampstead Heath, the sky again lowers, moving him to sing once more that "There's nothing in the world so grey as mist. Rain, rain, rain and mist."

Of effective workmanship, the novelty gave the players opportunity for some fine pianissimo effects. It fascinates, as a tramp through fields on a misty day, fascinates and puts one in contemplative mood. Strings and wood winds are both well utilized in obtaining "nature" effects, and the piano, aptly played by Alexander Kosloff, is made an integral part of the orchestra. The work was well played and seemed to meet with favor.

Strauss' "Don Juan" was the final number on the program, giving the players of the more sonorous instruments an opportunity for more unrestrained enthusiasm.

The audience was representative of the best musical and cultural circles in the city. The fact that the evening concert now comes on Thursday, instead of Saturday, seems to meet the approval of subscribers. The announcement of Caroline E. Smith, manager, that the entire second balcony for both the Thursday and Friday programs has been sold to the University of California, Southern Branch, and that other educational institutions are subscribing for large blocks of seats, reveals the influence which the orchestra is wielding. It is also in line with the desire of W. A. Clark, Jr., founder of the orchestra, and of the board of directors, that the orchestra be of the greatest possible use as a civic institution.

HAL DAVIDSON CRAIN.

St. Louis Summer Opera Report Shows \$35,000 Increase in Receipts

ST. LOUIS, Oct. 30.—The Municipal Theater Association has issued its audited report for the twelve weeks of summer opera given in Forest Park. The net profit was \$6,272. Rain caused abandonment of three performances of the eighty-four scheduled. The total income was \$368,128, an increase of \$35,000 over the 1925 season. Improvements and repairs to the theater cost \$20,167. At the regular meeting, former Mayor Henry W. Kiel was elected president of the association to succeed H. J. Pettengill, who declined re-nomination. Mr. Kiel was one of the founders of the organization and served as president from 1919 to 1924. Mr. Pettengill was elected an honorary director for life. An important change to be made provides for 450 additional box seats. By doing this the association can accommodate patrons who wish to subscribe for season boxes.

SUSAN L. COST.

STOKOWSKI AND MEN COME BACK TO VIEW

Leader Hopes, However, to Evolve Scheme of In-visibility

By H. T. Craven

PHILADELPHIA, Oct. 31.—The Philadelphia Orchestra, Leopold Stokowski, conductor, Maurice Marechal, 'cello soloist, was heard in concerts of the regular subscription series on Oct. 29 and 30, in the Academy of Music. The program was as follows:

Overture in D Minor.....Handel
Concerto in A for 'Cello and Orchestra, C. P. E. Bach
Symphony in G Minor.....Mozart
"Epiphanie" for 'Cello and Orchestra, Caplet
"Rapsodie Espagnole".....Ravel

In a pink slip inserted in the program book, Mr. Stokowski confessed his inability to solve the lighting problem at symphony concerts until structural changes are made in the theaters. The darkened stage idea was therefore abandoned and the conventional arrangements restored. The conductor, according to his leaflet statement, still cherishes his ideal of sinking both orchestra and leader to a lower level than the audience, presumably in a kind of bowl, whereby "all visual distraction" would be eliminated and "the listener would be enabled to concentrate on the music itself."

This conception goes the Bayreuth procedure one better or worse. The Wagnerian scheme was, of course, devised to permit of concentration upon the traffic of the stage, focal point of the entertainment. The hope of visually extinguishing the orchestra when that body is, so to speak, the whole show, is decidedly novel and bespeaks a somewhat surprising inclination, in these days of prima donna conductors, to dispense with the magic of the personal equation.

Mr. Stokowski is obviously waiting for some inventive genius to come to his aid. Meanwhile his reversal to the traditional system is based chiefly upon the inevitable failure of the musicians on a darkened stage to see either their

Nikolai Sokoloff Conducts Program Under Civic Auspices for Cosmopolitan Audience—Victor De Gomez Heard in 'Cello Solo—Josef Fuchs, New Concertmaster, Soloist in Regular Series—Borodin Symphony Is Feature

CLEVELAND, Oct. 30.—The first in this season's concerts of "Music of Many Lands" by the Cleveland Orchestra was presented in Public Hall on the evening of Oct. 22, with Nikolai Sokoloff conducting. This series was inaugurated last season in co-operation with the City of Cleveland administration. It proved such a great success among the cosmopolitan population that plans have been established to present a concert of that type each month throughout the season.

Mr. Sokoloff arranges the programs with great discretion, so that as many nationalities as possible are represented. Prominent citizens of the various nationalities serve as members on a com-

mittee of arrangements. They assist in the service of furthering the interest in orchestral music through a far-reaching medium.

The program presented last week was of exceptional interest. Those who braved the storm were well rewarded for their efforts.

At this concert there was the colorful innovation of young women ushers dressed in gay peasant costumes of various European countries. Another feature of interest was the fact that the concert opened the program of Cleveland's Music Week, being presented by the Cleveland Musical Association.

The list of numbers did not include only so-called "popular" ones. The "1812" Overture of Tchaikovsky, the "Rienzi" Overture of Wagner and Dvorak's "Carnival" Overture were events of the evening. Perhaps the high spot was the 'cello solo of Victor De Gomez, who won extended applause for his masterful playing of the "Kol Nidrel" of Bruch.

The numbers in lighter vein were Victor Herbert's "March of the Toys"; Czibulka's "Dream of Love" and the "Tales from the Vienna Woods" of Johann Strauss, which gave evidence of immense popularity. Mr. Sokoloff conducted with an inspiring authority.

Concertmaster Is Soloist

The Cleveland Orchestra, with Nikolai Sokoloff conducting, Josef Fuchs, violin soloist, was heard in Masonic Hall on Oct. 28 and 29. The program was as follows:

"Festival" Overture, Op. 73...Glazounoff
Violin Concerto in D.....Brahms
"Unfinished" Symphony.....Borodin
"A Victory Ball".....Schelling

This second pair of concerts, marked another event of outstanding importance in the orchestra's progress.

Josef Fuchs, the new concertmaster, was introduced to Clevelanders as the soloist. He instantly won the complete admiration of the audience and was given an ovation of unusual proportions. Mr. Fuchs gave a masterful performance of the Concerto.

There was a definite assurance in his playing, which was inspiring. He reached heights in the first movement and immediately made an impression of a tone of breadth and fine tonal quality. There was tenderness in the Adagio and brilliancy in the last movement.

Mr. Sokoloff gave an interesting reading of the Borodin Symphony. The musicians were in apparent eagerness to respond to the slightest suggestion from his baton. "A Victory Ball" was given a glowing performance.

FLORENCE M. BARHYTE.

"Turandot" Cast Named

The American premiere of Puccini's posthumous opera, "Turandot," will be given on Tuesday evening, Nov. 16, according to announcement from Giulio Gatti-Casazza, general manager of the Metropolitan Opera. This will be a special performance, not included in the regular subscription series.

The book of "Turandot" is by Giuseppe Adami and Renato Simoni. The last duet and the finale were completed by Franco Alfano from memoranda left by Puccini.

The cast will be as follows: *Princess Turandot*, Maria Jeritza; *Emperor Altoum*, Max Altglass; *Timur*, Pavel Ludikar (debut); *Prince Calaf*, Giacomo Lauri-Volpi; *Liu*, Martha Atwood (debut); *Ping*, Giuseppe De Luca; *Pang*, Angelo Bada; *Pong*, Alfio Tedesco; *Mandarin*, George Cehanovsky; *Maids*, Louise Lerch, Dorothea Flexer.

Tullio Serafin will conduct. Wilhelm von Wymetal will direct the stage. The chorus has been trained by Giulio Setti. The scenery is by Joseph Urban, the costumes by Gretl Urban and B. Brunelleschi.

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Cleveland Quartet Registers Success in Initial Concert

CLEVELAND, Oct. 30.—The newly-organized Cleveland String Quartet made its initial appearance before a large audience in Wade Park Manor ballroom on Oct. 25. Josef Fuchs, first violin, and Rudolph Ringwall, second violin, are the new members who have joined Carlton Cooley, viola, and Victor De Gomez, 'cello, in forming the organization. Mr. Fuchs is the new concertmaster, and Mr. Ringwall the new assistant conductor of the Cleveland Orchestra. The others are each principals of their sections in the Orchestra. Fine ensemble has been quickly achieved, the men playing with the assurance of artists of long association. A tone of splendid quality was in evidence throughout the evening, and there was a stirring

crispness to pizzicato effects. Beethoven's Quartet, No. 12, in E Flat, and the Ravel work in F were given admirable performances.

F. M. B.

Musicians Arrive for Engagements

Musicians arriving last week for engagements here were Lauritz Melchior, Metropolitan Opera tenor, and Eide Norena, Norwegian coloratura soprano, who will give concerts and appear later in the season with the Chicago Civic Opera. Both came Oct. 26 on the Majestic. Curt Taucher, Metropolitan tenor, and Alexander Kipnis, Chicago Opera tenor, arrived, Oct. 28, on the Reliance; Josef Hofmann, pianist, Oct. 29, on the Aquitania. Cecil Arden, Metropolitan mezzo-soprano, came the same day on the President Roosevelt. Earlier in the week the Fisk University Jubilee Singers sailed on the Columbus to give twenty concerts in Portugal and Spain.

"The 13th Sound"—and the Music of the Future

Will the World Accept Not Only Quarter Tones But the Eighths and Sixteenths Which Julian Carrillo Employs in His Revolutionary Treatment of the Scale?—Mexican Composer Now Prepared to Demonstrate His Theory by Means of Usual Symphonic Ensemble—Sees End of Major and Minor and Dawn of New Principles



NOT the quarter tone alone, but quarters, eighths and sixteenths will open new melodic mines and add harmonic riches beyond conjecture to the music of the future.

This the fervid and sanguine answer which a composer, theorist and acoustician of the Americas would have the New World give to the Old, in answer to its questionings as to whether there is a place in the tonal art for the quarter tone.

Julian Carrillo, who brought his astonishing ideas out of Mexico to New York last season, regards the quarter tone as *fait accompli*. But the quarter, as he sees it, is not more inevitable than his more minute divisions. The sixteenth, in fact, is the basic tone of his system, and the quarter is merely four sixteenths.

While Alois Haba and others are experimenting abroad with their still very tentative and dubious quarters, Carrillo is writing eighths and sixteenths, and playing them in public. He expects to follow his disclosures of last March in Town Hall with demonstrations which will enable him to employ virtually all the instruments of the symphonic ensemble, improvements having been brought about in woodwinds and brass in the last twelve-month which make it possible for him to discard, if he so desires, those curiously exotic and especially constructed guitars, zithers and harps which figured in the program of a year ago.

The Mexican innovationist reports that he now has brought all the standard instruments into alignment to play intervals smaller than the half tone, with the sole exception of the piano, and that this will follow. His piano, he emphasizes, will not have a double-deck keyboard or an otherwise more complicated finger system than the standard instrument. But of this instrument he is not yet ready to give the details.

To talk with Julian Carrillo is to be dilated with some of his own enthusiasm for his theorem and discoveries, irrespective of what one's own auricular faculties may have reported at the demonstration in Town Hall last season. He fairly glows with the joys of a discoverer; and what is perhaps more striking, he seems to forget himself entirely in his utter concentration in his subject. The new system by which, as he outlines it, there will be no more major and minor, no more tonality, polytonality or atonality, so-called, is to him something so vital, so fraught with meaning, so unparalleled in its scope, as to apparently obliterate his personal connection with it as its founder and propagandist. This Theory of the Thirteenth Sound, as he calls his revolutionary program was formulated thirty-one years ago. In 1895, when he was a youthful student in the class of acoustics in the Mexican National Conservatory, he succeeded to his own satisfaction in dividing the musical unit called a tone into sixteen parts.

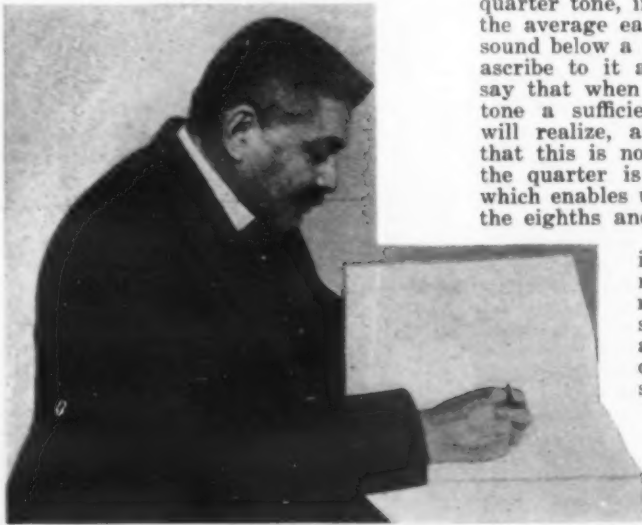
"I had hardly emerged from boyhood," he says of this, "and I was not then sufficiently fortified in mind or far-seeing enough to realize the full importance of what I had done. It was not until years had come and gone that I acquired a sufficient technical knowledge to apply sixteenths of tones, as tones and half tones had been applied in the old system. As it requires an army to break an army, so a new system was necessary to break the old system; and patiently, over long periods of time, I labored to perfect the system of the Thirteenth Sound. With it I felt certain that I had broken the twelve-sound principle which so long prevailed in the music we know.

"The musical system of the 'Thirteenth Sound' is based on the sixteenths of tone, yielding ninety-seven tones to the so-called octave. The notation of such an extraordinary number of

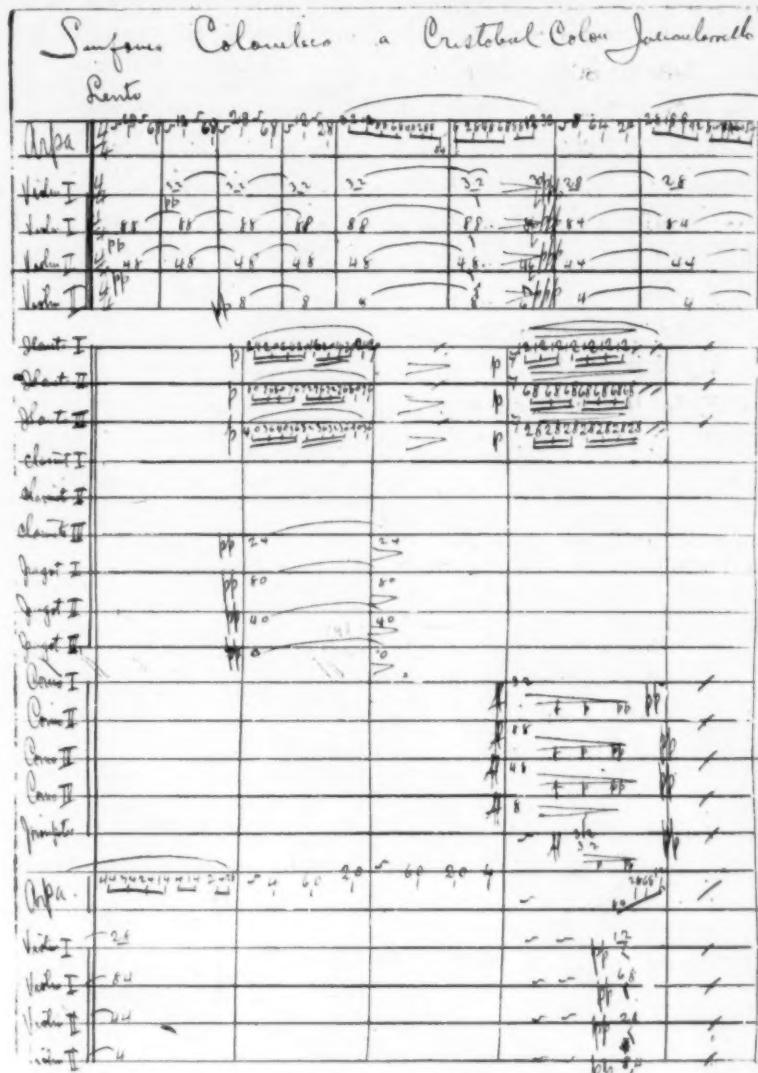
sounds cannot be accomplished through the old musical graphic system. But the new notation need not be more complicated. I believe the system I have evolved is more simple, more logical. The 'Thirteenth Sound' system requires no staves, paper, and therefore, no staves, no notes or keys, sharps, flats, naturals, double sharps, double naturals, and so on. Thus the musical revolution of the 'Thirteenth Sound' has proven radical and highly beneficial. What formerly was the 'tone' now has a range of seventeen sounds, that is to say sixteen intervals, but my pupils can read the new music, on the sixteenth of a tone basis, with a facility rarely attained in the old system. With the exception of the organ, piano and the harp, one line suffices. For the piano two lines are required: one for each hand. My Columbia Symphony, which I hope to play in New York with all the wind instruments employing sixteenths, presents a much less complex appearance, as set forth on paper, than a symphony written in the older way. The problem of the sixteenth of tones in regard to piston instruments such as horns, trumpets, trombones, saxhorns and tubas, was first solved some years ago by Mr. Refugio Centeno, trombonist of the former National Symphonic Orchestra of the City of Mexico. Lucino Nava, the well-known horn player, has had made a horn which produces sixteenths, eighths, and quarters of tones as well as halves and whole tones. I have more recently improved the oboe, clarinet, flute, bassoon, all the reed instruments in fact, until now they will achieve sixteenths with the same firmness and accuracy that they played tones and half tones. Senor don Manuel Ascencio of Mexico City, chief of the 'Groups 13,' which are solely devoted to the study of my new music, was the first to satisfactorily fashion a flute producing quarters of tones. He proved that eighths and sixteenths in wood instruments were also feasible.

"Major and minor, determined as they are by the placing of half tones among the whole tones, disappear when the half tone ceases to be the smallest unit of the scale and becomes, in fact, an interval of eight sixteenths. I have obtained an infinite number of scales, all absolutely new, an infinite number of chords, all unknown; and an infinite number of times which produce dynamics undreamt of in our past music. The technique of playing the instruments, too, must undergo change, since all will be based on the sixteenth, and, as a result, the fingering will be uniform in all.

"Acoustics will present new problems and there will be new solutions of old ones. As an illustration, I have declared one interdiction, the totality of the scale of harmonics produced by strings and tubes, which interdiction I pronounced after many years of laborious



Julian Carrillo, Mexican Composer, Now in New York, Who Believes Music Must Start Anew with Sixteenths of Tones as Its Basis



The New Notation, as Practiced by Julian Carrillo to Include Quarters, Eighths and Sixteenths of Tones. This is a Page From His "Columbia" Symphony, Scored for Orchestra. Numbers Take the Place of the Traditional Note Heads. Zero or 0 Means the C Below the Staff on Any Instrument. Every 8 Is a Half Tone; Thus 0 Is C, 8 Is C-Sharp, 16 Is D, 24 D-Sharp, 32 E, 40 F, 48 F-Sharp, 56 G, 64 G-Sharp, 72 A, 80 A-Sharp, 88 B, and 96, Completing the Octave, Is C. Every 4 Similarly Is a Quarter Tone, Every 2 Is an Eighth, Every 1 a Sixteenth. Staves Are Done Away with, and One Line Suffices for the Writing of All Music Except in the Case of Piano, Organ and Harp Where Two Lines Are Used to Distinguish Between the Hands. A Short Line or Dash Above the 0 Indicates C an Octave Below the Basic C. By This Notation, Mr. Carrillo Explains, All Instruments Are Treated Alike and There Are No Longer Transpositions for Certain Instruments of the Orchestral Ensemble. Key Signatures, of Course, Are Done Away With

study. I have formulated the hypothesis that a number of 72,000 or more chords should necessarily be found in the harp of internal hearing, if all could be charted. I maintain, and believe I have proved, that the ear does recognize these newer and finer intervals and chord combinations once it has been given opportunity to become to any degree familiar with them. The esthetic vision, as well as the aural faculties, must be broadened, refined, intensified; and this will be accomplished through actual contact of audition with the new melodies, harmonies, dynamics, rhythms and timbres.

"I have been much interested in articles by E. C. Grassi, appearing in *Le Menestrel* of Paris, regarding what he considers the possibilities of a reconstruction in music on the basis of the quarter tone, in which he contends that the average ear is unable to perceive a sound below a quarter clearly enough to ascribe to it a musical value. I must say that when he hears the quarter of tone a sufficient number of times he will realize, as my pupils have done, that this is not an extreme limit; that the quarter is a rather large interval which enables us to hear quite distinctly the eighths and sixteenths."

Though now a pioneer in a radical new movement. Mr. Carrillo is a musician thoroughly schooled in the traditions and the accepted principles of the art. His studies at the Mexican National Conservatory were followed, in 1899, by a scholarship in Europe, granted by General Porfirio Diaz, then president of Mexico. As violinist he joined the orchestra of the Leipzig Gewandhaus and

played under Artur Nikisch. Later he was a member of the orchestra of the Royal Conservatory, conducted by Hans Sitt. Some of his compositions were played by the Royal Conservatory's orchestra, under the young composer's direction, among these his First Symphony. His studies in composition at the Conservatory were under Salomon Jadasshon and Carl Reinecke. In 1904, he received the first prize at a contest of the Royal Conservatory of Ghent. In 1905 General Diaz presented him an Amati violin. He was appointed professor of harmony at the Conservatory, and since then has occupied the various posts of Professor in Composition at the National Conservatory, General Inspector of Music, Director of the Conservatory, Conductor of the Beethoven Orchestra and of the National Symphony, among others. In 1911 the International Congress of the Musical Society of Rome, Italy, heard his theories expounded by him and elected him president. He is the author of various books, including "Synthetic Treatise on Harmony"; "Counterpoint," "Fugue," "Instrumentation," and two volumes on "Musical Topics." He has composed three operas, two symphonies, two suites for orchestra, a quartet, a quintet, a sextet, a requiem mass, various solemn masses and numerous small pieces for piano.

OSCAR THOMPSON.

Puccini Opera Has Vienna Premiere

VIENNA, Oct. 15.—The first performance in Austria of "Turandot" was given by the Vienna State Opera on a recent evening. The work had been very carefully studied musically by Franz Schalk. The settings by Roller were fanciful and artistic. The new stage manager, Dr. Lothar Wallenstein, had arranged the mass scenes tastefully. The principal feminine parts were sung by Charlotte Lehmann and Marie Nemeth.

Novelties by Bloch, Strong and Ibert On Programs of New York's Orchestras

Walter Damrosch Conducts First Symphony Society Program of Season—Cortot Is Soloist in Schumann Con- certo—Szigeti Appears with Philharmonic in Mengel- berg's Second Program— "Israel" Symphony Is Warmly Praised

LATEST in the field among the symphonic organizations competing for the favor of Manhattan's rapid transit audiences, the New York Symphony marched handsomely into Carnegie Hall last week and rejoined its army of subscribers with one of Walter Damrosch's justly celebrated programs. Mr. Damrosch himself was the recipient of protracted applause when he came out upon the stage, the players standing at their chairs to greet him and the audience manifesting lively enthusiasm. The dean of conductors bowed and beamed a benevolent satisfaction, and thereafter led his forces with characteristic heartiness and vigor.

The Philharmonic's second New York concert of the season, with Willem Mengelberg conducting, presented Joseph Szigeti as soloist. He was heard in a novelty by an American composer, Templeton Strong, "Une Vie d'Artiste", written especially for him, and Mozart's A Minor Concerto. Ernest Bloch's "Israel" Symphony was an outstanding number of this concert. The Philharmonic repeated its Thursday night program on Friday afternoon and some of the same music was heard at the first Student's Concert Saturday night.

The Damrosch forces were heard again on Sunday with Cortot as soloist, the program being the same as that on Friday.

Damrosch Begins Season

The New York Symphony, Walter Damrosch, conductor; Alfred Cortot, pianist, soloist. Carnegie Hall, Oct. 29, evening. The program:

Symphony No. 35, in D.....Mozart
Concerto in A Minor.....Schumann
Mr. Cortot
Ballet Suite, "Les Rencontres".....Ibert
"Les Bouquetières"—"Les Créoles"—
"Les Bavardes"
(New: first time)
Two Nocturnes—"Nuages," "Fêtes,"
Debussy
"Meistersinger" Prelude.....Wagner

The novelty of the first New York Symphony program of the season was obviously Paris-made. Though originally written for piano, the true destiny of Ibert's dance pictures was discovered when they were incorporated in a ballet at the Opéra. Re-extracted for concert purposes, they proved amusing, but not much more than that. Ibert had heard Debussy and he was not in ignorance of Stravinsky. Also, he had picked up the tricks of disharmony and knew the art of writing with the tongue in the cheek. He was most amiable about it all, and it is probable that no ears were seriously outraged by the polytonal ironies of his flower girls, his tangoing Creoles or his chatterbox gossips. Otherwise, all that need be said of it is that it is just another ballet suite.

The most highly illuminated moments of this program were those in which Alfred Cortot basked in the bright light of the Schumann concerto. It was, in fact, a light a little too bright, a light insufficiently mellow for a performance of this particular work by this pianist. He has given us, on other occasions, a Schumann of more caress, and more romance; though perhaps no more nobly proportioned and speakingly clear.

Mozart and Wagner are composers after the conductor's own heart; the symphony and the opera prelude fared accordingly well. Debussy is—and on this occasion was—another story.

Of interest were the program annotations of Herbert F. Peyser, who this year has joined the ranks of orchestral annotators rather monopolized of late by Lawrence Gilman. With characteristic positiveness, he contradicted in these first notes so eminent an authority

on Schumann as Frederick Niecks, with paniment as possible—because, in his own experience, accompaniments were usually insufficiently rehearsed—undoubtedly led to a certain monotony and lack of emphasis which variety in scoring could have altered.

Philharmonic Novelties

The New York Philharmonic, Willem Mengelberg, conductor; Joseph Szigeti, violinist, soloist. Carnegie Hall, Oct. 28, evening. The program:

Symphony, "Israel".....Bloch
Concerto for Violin, No. 4, in D.....Mozart
Mr. Szigeti
"Une Vie d'Artiste".....Strong
(Symphonic Poem for Violin and
Orchestra)
Mr. Szigeti
First Time in America
"Finlandia".....Sibelius

More kudos to Willem Mengelberg for bringing back to currency a score that should never have passed from sight when it was given its first, and only previous New York performance a decade ago. That no conductor should have felt impelled to give Ernest Bloch's "Israel" in the ten years that have passed since it was introduced at a concert of Bloch's compositions given by the Friends of Music on May 3, 1917, seemed inexplicable when it asserted anew its virile and passionate power under Mengelberg's baton. There have been few new works of the interim worthy of serious comparison with it. Surely, it is here now, to stay.

This was pre-American Bloch, though he had been composing for thirteen years before it was completed. It was four years in evolution, and a product of his Geneva period. Like his "Schelomo", his Hebrew Rhapsody, his "Trois Poèmes Juifs", and his settings of Psalms, it is an expression of the Hebraic soul—the savage, sorrowful, prophetic, furibund soul of the Patriarchs, vibrating with violence, quivering with sensuality, and aspiring to unguessed immensities in its religious fervor. It is a work that alternately flames and smolders; it beats its breast and fills the air with bitter protests. Yet it is, withal, healthy, full-blooded music, Straussian in his vehemence and happily free of the minor morbidities and preciosities of so much modern music.

Whether it is the most individual Bloch is perhaps a detail on which there will be disagreement. It suffices to say that it is very recognizably the work of this composer and no other—a work of heart-warming, if not profoundly original material, a work of unusual technical mastery, and a work that bears every hallmark of a burning sincerity. Voices are used in the closing segment with the same effectiveness as the instruments. The scoring is brilliant and biting throughout. The composer has disclosed that he originally projected the work in two parts, the first, as an expression of the sorrows of Israel; the second, to give utterance to joy at the redemption of the Jews. Through some change of heart, the second section was not written and Bloch has been made authority for the statement that it never will be. No jubilational conclusion is needed. It is complete and quite long enough as it stands.

Nothing could be more remote from the Bloch work in either spirit or manner than Templeton Strong's "Une Vie d'Artiste". Curiously enough, Strong, a native New Yorker whose father was at one time president of the Philharmonic Society, became discouraged over conditions in America and removed to Geneva, whereas Bloch, a native of Geneva, transferred his activities from Europe to America. Asked by Mr. Szigeti to compose a work especially for him, the absentee American, who for a time had abandoned music for painting, made use of a program which can be regarded as symbolizing his own experiences in following the tonal muse. Horn calls summon up an atmosphere of rural peace; the "Siren of Success" lures the artist away, tempts, cajoles and mocks him by turns, "until the day, when, bruised and defeated and forever disillusioned, he seeks once more the benison of a quiet country life". The work ends as it began.

As presented, there was an idyllic simplicity in much of this music that was not without charm. Mr. Szigeti's sympathetic violin found opportunity for tenderness and wistful melancholy. The composer's frankly pessimistic course in writing as simple an accom-

paniment as possible—because, in his own experience, accompaniments were usually insufficiently rehearsed—undoubtedly led to a certain monotony and lack of emphasis which variety in scoring could have altered.

In the Strong "Poem", and in the Mozart Concerto, the violinist's art had all its wonted aristocracy, grace and finish, though there was no escaping the feeling that the visible tightness of his bowing style restricted somewhat the warmth and variety of his utterance.

Not only did Mengelberg provide the soloist with finely adjusted accompaniments, but he achieved the Bloch symphony with a sweep and an abandon such as on occasion he has brought to bear with much telling power in the symphonic poems of Strauss. Happily there was no written or unwritten law which

Spontini's "La Vestale" Begins New Opera Season at Metropolitan

[Continued from page 1]

sive opening at the Metropolitan; for the mellow old opera house, with its glamorous traditions and golden memories, the forty-third. Perhaps never in its history has it housed a more sightworthy spectacle than this revival of a year ago. Destined soon to follow the old Academy of Music into limbo, the historic lyric theater, which since 1883 has held an almost undisputed sway in America, might well go down flying the flags of this gaily dispersive production, when the time comes for it to close its doors.

The cast for Monday night's performance was, with two notable exceptions, the same as a year ago. The erring vestal was again the American singer who has made the rôle of *Giulia* the most remarkable achievement of an enviable career that is still expanding. But on this occasion Miss Ponselle shared the love episodes with Giacomo Lauri-Volpi, new to the part of *Licinio*. Ezio Pinza, first of Mr. Gatti's new singers to effect a début, donned the habiliments of *Pontifex Maximus*. Margaret Matzenauer was again a personality as the *High Priestess*, Giuseppe De Luca returned to the self-effacing part of *Cinna*, and Louis D'Angelo strode forth in full regalia of a *Roman Consul*. The stage was under the direction of Wilhelm von Wymetal, as at the time of the memorable entry of "La Vestale" into the Metropolitan repertoire on Nov. 12 of last year. Rosina Galli and August Berger arranged the numerous diversifications that originally were a clear concession by Spontini to the Paris fashions of the day. Lillian Ogden, Rita de Leporte and Arthur Mahoney were the solo dancers.

Of the music of "La Vestale" it suffices to repeat a part of what has already been said of it in these columns; that it looks forward and looks back, echoing Mozart and Gluck, presaging Rossini, Halévy and Meyerbeer. Its melodies, at their best, have a sculptural purity of line; at their worst they escape the trivial, the meretricious and the banal. The recitatives are sturdily shaped and fraught with sincerity, even when they most invoke monotony. Emotionally the score reaches no great heights, and its love element rather misses fire for modern ears. But one can only admire the deftness with which it foreshadows impending disaster, anticipating later devices of greater works. Its scene of triumph, prefiguring that of "Aida," falls short of its climax musically—irrespective of Wagner's added parts for the brass—and the Metropolitan's serried and phalanxed spectacle only emphasizes the disparity between what is seen and what is heard. A transitional work, it represents no one of the great forward steps in music. But it has strength, and many moments of haunting charm. The music of the vain Spontini was not the last word, as he conceived it to be; but its rings true, even when it too plainly shows its age.

The three scenes of "La Vestale" which make any pretense to lyric drama were dominated, as they were a year ago, by the unflagging power and beauty of Miss Ponselle's singing. Plainly she has returned to the opera in her best

required the reviewer to remain for "Finlandia". O. T.

Mr. Mengelberg Repeats

Carnegie Hall held an appreciative audience on the evening of Oct. 30, at the first of the twelve concerts which the Philharmonic Orchestra is giving for students this season. The prolonged welcome to Willem Mengelberg at his entrance set the tempo and the *con brio* expression for the evening's applause.

The compositions presented were selected from Philharmonic programs previously heard this autumn, with the balance in favor of living writers. The sole bit of classicism was Fritz Stein's arrangement of the Haydn-like B Flat Symphony of Johann Christian Bach. This was followed by a strongly contrasted work—Ernest Bloch's poignant "Israel" symphony. After the intermission came Howard Hanson's "Pan and the Priest" and the Sibelius tone-poem, "Finlandia." The apex of the concert was reached in the masterly eloquence of Bloch's "unfinished" work.

B. L. D.

vocal estate, and never has her wealth of tone been more prodigally lavished upon her admirers, than in the two chief Scenes of the opera, "Oh, di funesta possa" in the first act, and "Tu che invoco con amore" in the second. There is no more taxing aria in the current repertoire than this latter. Miss Ponselle achieved it with less indication of labor than when she amazed her audiences with it last season. The farewells, later in this scene, and again at the entrance to the tomb, were of a tender loveliness to be cherished in the memory. Mr. Serafin gave her every assistance from the orchestra pit, building climaxes with her and subduing his instruments decorously for her softer effects.

There was distinction of style and voice in Mme. Matzenauer's embodiment of the *High Priestess*. The rôle, though not one of large opportunities, vocally, was again given pictorial value, and it bore the impress of an artist of dignity and authority.

Mr. Lauri-Volpi's assumption of the part of the young Roman warrior, for love of whom the tender *Giulia* permits the sacred fire to go out, was characteristically vigorous in its singing, and there was no undue tepidity in his wooing of the vestal. This was his first appearance in the part, and his compatriots in the "standage" extended him their customary acclamatory approval. Last season's *Licinio*, Edward Johnson, does not return until mid-season.

Of De Luca's singing, it need only be written that it was worthy of a weightier part.

Pinza, the new bass, stepping into the part hitherto entrusted to José Mardones, sang his sacerdotal music with a voice of good quality, and ample volume. His presence, too, was to his advantage. Apparently, he is a valuable acquisition.

"La Vestale" contains much lovely, old-fashioned part-singing for the chorus, and this was achieved with a beauty of effect (though the sopranos were at times hard-edged) that justified Chorus Master Giulio Setti being called before the curtain with Conductor Serafin, Stage Director Van Wymetal, and the principals. Miss Ponselle was honored with several such recalls, alone, after the second act.

The audience was self-contained in its demonstrations, as Metropolitan audiences usually are—those of opening nights especially so. It yielded the customary tokens of enthusiasm, however, for Miss Ponselle's singing, for the spacious settings by Joseph Urban, for the first act pageantry and for the colorful if not very individual ballets. There were many departures before the final scene—devoted entirely to the *agrément* of the dance—but this was the Metropolitan, and this, to be sure, an opening night.

Paris Opera Singers May Give Bachelet Novelty in Holland Visit

ROTTERDAM, Oct. 25. — Negotiations are now in progress for the première of Alfred Bachelet's opera, "Quand la Cloche sonnera", in Holland. It is to be given by a group of artists from the Paris Opéra-Comique, under the auspices of the Co-opera-tie.

500 St. Louis Women Engage to Support Symphony

ST. LOUIS, Oct. 30.—In response to a call from the Women's Committee of the St. Louis Symphony, about 500 women met on Oct. 22 in the Hotel Statler ballroom for the purpose of stimulating interest in the seat sale for the season. Mrs. Lon O. Hacker presided. Speakers were F. W. A. Vesper, chairman of the Citizens' Steering Committee of fifty men, which is backing the Symphony, and former Mayor Henry W. Kiel. Pledges were made by various organizations represented at the meeting to dispose of over 750 seats, this number being near the goal of 1000 set by the Women's Committee. **SUSAN L. COST.**

SUBSCRIBERS BACK HERTZ EXPERIMENT

First of San Francisco Symphony "Pops" Played Before Microphone

By Marjory M. Fisher

SAN FRANCISCO, Oct. 30.—Alfred Hertz conducted the first of the Sunday concerts by the San Francisco Symphony in the Curran Theater the afternoon of Oct. 24, inaugurating the "Pop" season with the following program:

"Egmont" Overture.....Beethoven
Suite for Orchestra, Op. 19....Dohnanyi
Five Waltzes.....Brahms
(Orchestrated by Hertz)
Petite Suite, "Children's Play"....Bizet
A Dance Rhapsody.....Debussy
"Tales from the Vienna Woods"....Strauss

The concert was broadcast. The necessary fund of \$25,000 to insure the Musical Association from loss because of the broadcasting was partly subscribed by the public; the balance was contributed by the Standard Oil Company. The wisdom of insisting upon the financial guarantee was demonstrated by the size of this audience, which was the smallest the reviewer has seen at a Sunday "Pop." The gallery and balcony were filled—not so the loges or orchestra floor, which could have easily accommodated several hundred additional auditors. The weather, too, lured people away from the theater. It remains to be seen what effect the broadcasting will have upon later audiences.

The Dohnanyi Suite was beautifully played, with its surging melodies and its diversified movements exquisitely interpreted. The Romanza, with its solo passages for oboe, cello, viola, and violin, against the pizzicato accompaniment, was one of the favorite numbers of the afternoon.

The Brahms Waltzes were an echo of Alice Seckels' Piano Festival, when Mr. Hertz led the twenty-four pianists in this waltz group. It was then that he realized the orchestral possibilities of this music, and during the summer he orchestrated the waltzes for his forces. They were enthusiastically received, and the final one was repeated.

Bizet's Suite captivated with its charming pictures of child life. Debussy's Dance Rhapsody is rapidly becoming a favorite with San Francisco audiences. The Strauss "Tales" were better played but seemed scarcely more exciting than when heard at the summer symphony program in the Civic Auditorium last month.

E. Robert Schmitz gave an interesting piano program in the Scottish Rite Auditorium the afternoon of Oct. 24 under the management of Ida Gregory Scott. The program was composed of the Bach E Minor Fantasia and Fugue, the Chopin B Minor Sonata, the Ravel Sonatine, five Debussy Preludes, de Falla's "Andaluzia" and First "Spanish" Dance from "La Vida Breve," and Mom-pou's "Canco i Danza."

Lyford to Conduct Opera at Geneva

Ralph Lyford, of Cincinnati, composer and conductor, will conduct a season of opera to open at Geneva, Switzerland, on Dec. 2, according to a report in the Paris edition of the New York Herald. In the company will be several American singers, including William Martin, tenor; Alice Cook, a coloratura soprano from California, and Ethel Hottinger, mezzo-soprano.

Philadelphia Forces Award Prizes in Great Contest as Concert Year Opens

[Continued from page 1]

phonic prize contest, found it necessary to divide the \$2,000 prize between Herman Erdlen of Hamburg, and Gustav Strube of Baltimore. Erdlen's work is "Passacaglia et Fuga" and Strube's is a symphonic fantasia.

The \$2,000 choral prize was also divided by the judges. The winners were



Henry Hadley, Whose Choral Work, "Myrtle in Arcadia," Received One-Half of the \$2,000 Award in That Department

Henry Hadley of New York for his "Myrtle in Arcadia" and Joseph Weinberg of Jerusalem for his choral cantata, "An Evening in Palestine." The judges were Nicola A. Montani of Philadelphia and Kurt Schindler of New York.

T. Frederick H. Candlyn of Albany received the \$500 prize for the a cappella choral suite with his historical suite. The judges were Dr. Tily and T. Tertius Noble.

For the best ballet, masque or pageant a prize of \$2,000 had been allotted, but the judges, Philip H. Goepf and Preston Warr Orem, found no work sufficiently meritorious for an award.

The competition brought compositions to the number of 140 for submission to the judges. In the various classes were included thirty-four operas, fifty-eight symphonies, eleven choral suites, four pageants, thirteen ballets, one masque and eighteen a cappella suites.

It is hoped by the members of the boards of judges that the two symphonies will be produced during the winter by the Philadelphia Orchestra. A leading opera company is expected to present the opera. Several of the Philadelphia choral societies, it is anticipated, will feature the three choral works.

Music Club Luncheon

The thirty-third annual luncheon of the Matinee Musical Club brilliantly opened the season on Tuesday, when the ballroom of the Bellevue-Stratford was filled to capacity with a notable gathering, including leaders in the musical and social worlds. The president, Mrs. Samuel Williams Cooper, presided with distinction, introducing a number of interesting speakers.

Channing Pollock discoursed with eloquence and wit on the present state of the theater and the problems involved in its betterment, saying that united action by cultured women of the great clubs would be a powerful factor in insuring better plays of appeal to intelligent people.

Col. Samuel Price Wetherill, head of the Art Alliance, spoke of the civic values to the community of music and the arts in general and voiced the aspiration of the artistic interests of the city to have a great central building which would house the orchestra, local opera of distinction and other activities. The Art Alliance, which is a centralizing organization that affiliates numerous organizations and individuals, has recently

bought and moved into the Wetherill mansion just off Rittenhouse Square, and this is considered a step toward headquarters for the art interests of Philadelphia.

Mrs. William C. Diercks, president of the State Federation of Music Clubs, who, as chairman, directed the recent national Young Musicians' competition for this section, gave greetings from the Federation and told of the importance in the general scheme of the local music clubs.

Mrs. Frederick W. Abbott, executive director of the Philadelphia Music League, and Mrs. Henry M. Tracy, president and general manager of the Civic Opera Company, which is giving Philadelphia a local opera with home chorus and ballet and guest artists as principals, spoke from the standpoints of their organizations.

For the entertainment program there was a series of original "Monodramas," given by Sherrad Willcox Pollard, which gave living representations of Wedgewood, Dresden, Willowware and other ceramic varieties to music by Ganne, Brahms, Tchaikovsky and others. The music was admirably played by Dorothy Johnstone-Baseler, harp; Florence Haenle, violin, and Effie Irene Hubbard, cello. The chairman of the very successful luncheon committee was Mrs. Charles H. Newcomb.

Concert Events of Week

Mikhail Mordkin and his Russian Ballet opened their country-wide tour at the Academy of Music this week, giving a private performance on Tuesday evening for the Philadelphia Forum and Wednesday matinee and evening public performances. It has been more than a decade since Mr. Mordkin danced last in Philadelphia, but the years have not lessened the legerity and grace of his art. A choreodrama, "Azide," of Oriental cast, proved intense and gorgeously colorful in setting. Hilda Butsova and Vera Nemtchinova, both familiar names among Russian dancers, and Pierre Vladimiroff danced finely in the support. The ballet in general was numerous and graceful. "Souvenir de Roses,"



Gustav Strube of Baltimore, Whose Symphonic Fantasia Was Awarded One-Half of the \$2,000 Orchestral Prize

a Chopiniana etude, was lovely in line and motion, and the Glazounoff "Bacchante Grecque" ended the evening in frenetic spirit and splendor.

One of the important early season recitals was Concert Management Arthur Judson's presentation of Henrietta Conrad, dramatic soprano, formerly of the Dresden Royal Opera and prior to that a resident of this city, where she received her early instruction and where her father was a tuba player in the Philadelphia Orchestra. A considerable audience welcomed her in Witherspoon Hall, where her program divulged a voice of exceedingly good quality, brilliant in tone, of markedly uniform scale and of unusual range, the upper tones

Orchestra Formed by Kin of President

SEVERAL musicians of Plymouth, Vt., who have recently formed an orchestra for "old-time" music, include several relatives and a boyhood schoolmate of President Calvin Coolidge, according to a report in the New York Herald Tribune. They were to leave Plymouth on a tour on Oct. 27. The orchestra will be composed of John Wilder, eighty-one, described as an uncle of the President, who will play the violin; Mr. and Mrs. Linn Cady, said to be the President's cousins, piano and traps; C. E. Blanchard, clarinet; Louis Carpenter, clarinet, and Herb Moore, prompter.

CHOIR AND QUARTET HAILED IN DETROIT

Glasgow Singers and Elman Players Accorded Ovations

By Mabel McDonough Furney

DETROIT, Oct. 30.—The Philharmonic-Central Concert Company presented the Glasgow Orpheus Choir in Arcadia Auditorium, Oct. 21, in one of the best choral concerts heard here in a long time. The combined voices rose and fell like the sounds of a perfectly balanced symphony orchestra; and the conductor, Hugh S. Robertson, was cheered by a happy audience. The interspersed solos were not so successful, for, while the tone of the ensemble was pleasing, the individual voices were less satisfactory.

On Oct. 27 the Civic Music Association offered an innovation in the appearance of the Mischa Elman String Quartet. Its program, although short, was of wide variety and was played with astounding skill. Mr. Elman's art, no doubt, dominates his confrères, but he submerges his tone and personality sufficiently to produce an excellent ensemble. His associates, Edwin Bachmann, William Schubert and Horace Britt, are musicians of no mean calibre, and the effect was, by no means, that of a one-man organization. The program consisted of works by Haydn, Beethoven and Tchaikovsky.

On Oct. 26 the Student League of the Tuesday Musicale inaugurated its season with a program at the home of Mrs. McKee Robison. Mrs. Harry Bacher, of Ann Arbor, president of the Michigan Federation of Music Clubs, made a brief address.

On Oct. 26 Carl Van H. Ezerman presented his pupils in an artist recital in the Players' Playhouse.

being as pure as those of the middle and lower registers. In technic she sings with resourcefulness and good taste, and her interpretations have adequate and appropriate emotion. She sang some music by Mozart, Bassani, Gluck, Richard Strauss, Bizet, Debussy and Massenet. **W. R. MURPHY.**

PHILADELPHIA, Oct. 30.—Mary Garden, breezy in manner and vocally at her best, made her first appearance in Philadelphia this season in recital at the Penn Athletic Club Concert Hall on Oct. 24. The event was the first of a series of Sunday night concerts organized by the Penn Athletic Club Musical Association and open only to members.

Miss Garden was in gracious mood and her high spirits were contagious. It is true that "Ouvre tes Yeux" of Massenet was delivered in somewhat gray and clouded tones, but thereafter her voice disclosed no wear and there were even hints of freshness in lyricism as well as an improved technic.

For an artist of her recognized modernity of taste, Miss Garden submitted an extremely conventional program, including several encores of antique vintage. By all odds her most effective contribution was "Depuis le Jour" from "Louise." Other numbers included Debussy's "Beau Soir," Gretchaninoff's "The Steppe," Tosti's "Serenata." The Habanera from "Carmen" was one of many encores. **H. T. CRAVEN.**

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MEPHISTO'S MUSINGS

Dimming the Lights, or Sunken Stages with Periscopes for Orchestral Concerts—Twenty-two Years of Sweet Blowing in the Symphony Family—Some Critical Divagations Anent "Finlandia," Late Arrivals at Concerts and Whether Fossils Are Entitled to Their Usual Supply of Paleontologists—Anyway, Baline Is in the Libraries of Our Best People, Now

Dear MUSICAL AMERICA:

SO Leopold Stokowski has returned to the orthodox way of lighting the stage when the Philadelphia Orchestra plays, after having briefly experimented with a subdued illumination like that of a theater orchestra pit.

The necessity of having the conductor visible to his players, and the use of what some have been pleased to refer to as a "spot" to bring this about on a darkened stage, subjected the Philadelphia leader to some rather personal criticism, but I am satisfied that this had little or nothing to do with his decision that the plan had not worked out.

I do not doubt that the Philadelphia conductor is earnestly striving to bring about elimination, or at least a diminishing of visual distractions at symphony concerts, and I can see no sensible ground for anyone to question his sincerity in this.

The darkened stage simply did not accomplish the ends he was striving for. Although it probably was more restful for the eye, the orchestral players had difficulty, I am told, in seeing their music and the conductor. The latter found his contact with the orchestra lessened. Mr. Stokowski himself sums it up by saying that if there is sufficient light on the conductor for the players to see him, the public is disturbed by that light; and if this light is reduced so that the public will not be disturbed, then the orchestra is unable to see the conductor clearly and the essential contact between orchestra and conductor does not exist.

I am not so sure that the light on the conductor actually did disturb many persons, aside from a few fastidious reviewers. Those who protested on the grounds of sensationalism were privileged to think what they pleased, but I suspect them of being members of that dwindling minority which has never been able to give Stokowski his due. However, it is perfectly true that the arrangement tended to cause the eye-minded to watch the conductor even more fixedly than before—and everyone knows that when Stokowski comes to town he exerts a strangely cynosural sway.

What Stokowski really wants is to get conductor and orchestra entirely out of sight, as Wagner did at Bayreuth. His ideal, as he has outlined it, would insure a far more tranquil mind, with nothing to divert the listener from the music, thus assuring more sensitive impressions and reactions. But present-day concert stages are not equipped to sink the orchestra to a lower level and the idea of screening it appears to run contrary to acoustic principles. My recollection of

the playing of the Philadelphians behind a screen, in connection with the use of the Clavilux might lead me to take issue with the latter assumption, for the orchestral tone lost none of its fullness and richness on that occasion.

However, I am by no means certain that audiences generally will listen to music more appreciatively if the concomitant of sight is taken from them. Perhaps no great number of us listen in an utterly abstract way. All music is honey-combed with personalities and while I would be the last to justify exploitation of these at the expense of the music, I do feel that the human touch that comes from beholding conductor and orchestra in action is no small factor in the enjoyment of any orchestral concert. Just as Mr. Stokowski feels a need of contact with his players, so the listener is the happier for visual contact with those who are regaling his ear.

My best guess is that if a day comes when conductor and orchestra are hidden from sight by means of a sunken stage or a platform wall, there will be a considerable increase in the number of those who slumber through half a program. Too much "serenity" will do it. Moreover, some one will be astute enough to devise ways of affording glimpses into the forbidden pit.

I would expect, sooner or later, to find Carnegie Hall equipped with periscopes!



THAT was a pretty compliment Walter Damrosch paid to George Barrère, when he called upon the premier flutist to rise and bow to last Sunday's audience at the Mecca Temple, during the progress of a New York Symphony concert. Barrère, of course, has been singled out for applause at many concerts of the Symphony Society because of his playing of solo passages. But on this occasion there had been no flute solo. Damrosch had remembered that it was Barrère's fiftieth birthday, and that twenty-two years of the fifty had found this artist a member of the New York Symphony. It increases one's respect for the flute that so gifted a musician should have been content to play one so long. Years ago it was said that others blow into flutes, but Barrère breathes through his. The artist, not the instrument, is what counts in every individual case. Still, I am glad that George Barrère didn't decide in his youth to play the trombone. Not that I have any quarrel with that instrument. But still it wouldn't seem just right—I ask you, now, would it?—Barrère—trombone.



I SALUTE Olin Downes of the Times for throwing a verbal brickbat at conductors who persist in trotting out "Finlandia." I am sure it wasn't aimed particularly at Walter Damrosch for, by and large, that conductor is the most judicious program maker of them all. But entirely aside from the fact that there are other works left unplayed that are much more representative of Sibelius, as a composer of some really important music, it seems to me that the endless repetitions given this second-rate composition, along with certain others of a similar nature, serve no good purpose whatever. As Downes says, "Finlandia" could just as well be forgotten; it is no more typical of Sibelius than the now virtually extinct "Battle of Vittoria" is of Beethoven.

Why not put it on the shelf, where it belongs? And with it, Tchaikovsky's "Marche Slave" and "1812" Overture, and Berlioz's "Rakoczy" March. Let the bands in the park play them, say I, not our best orchestras. I think the phonograph records of them must, by this time, have made them a very old story in every American home that has any interest whatever in music. Music-memory contests in the schools have put them in about the same class as "Traümerei" and Rubinstein's "Melody in F."

Every performance of them keeps something else off programs that might far better be there. This I say out of a conviction that no performance of these threadbare works, however good, now contributes anything of its own to New York's musical life.



AUDIENCES will be tardy, no matter what time the music is launched.

This tart remark by W. J. Henderson of the Sun was occasioned by what happened when the new Musical Art Quartet announced its first concert to begin at 9 o'clock, instead of the usual 8:15 or 8:30, and started promptly on the hour.

Half of those who attended were behind time, with the usual confusion at the back of the hall.

Now everyone knows that the genial Dean likes to get away early, so that something more than annoyance by late-comers was involved. Yet what he says about the futility of trying to accommodate the time of beginning concerts to the convenience of patrons is only too true. There are just as many who are five and ten minutes late for the Friends of Music concerts, beginning at 4 p. m. on Sundays, as for the New York Symphony, starting an hour earlier. Nor has the practice of advertising concerts at 3 and starting at 3:15, or 8:15 and starting at 8:30, made any material difference in the number of late-comers.

The one result, so far as I have seen, has been to cause audiences to take it for granted that concerts will start fifteen minutes late, so that if one does begin at the appointed hour many persons will be just that much behind time, plus the additional five or ten minutes they would have been late if the usual procedure had been followed. The late Henry T. Finck once expressed righteous indignation in his critical columns because a recital had actually begun on time, and I have no doubt a considerable number of those who missed a third of this particular program felt the same way as he did about it.

Americans love personal liberty, and I have begun to believe that when they pay \$2.20 for a concert ticket, the 20 cents represents the tax, about 80 cents the admission fee, and the other \$1.20 is for the cherished privilege of being late.



MEANWHILE, another of the aesthetes, the erudite Lawrence Gilman, is discovering the relations of critic and artist for readers of the Herald Tribune. It is an old subject, but the half of it will never be said.

Gilman is found sharing the general critical horror of the word "constructive." If there is anything likely to turn a reviewer into a gibbering maniac it is the mere mention of the term "constructive criticism." But Gilman, with his usual poise and detachment, coolly remarks that "constructiveness" usually is measured by the fervor of a critic's praise, and "destructiveness" by the frankness of his disapproval. He observes that "such a thing as a critic being called 'destructive' because of his bestowal of unmerited praise has never been known. For that kind of 'destructiveness' injures only the art of music; and art, happily, is divinely unaware, and resists not injury to her loveliness."

Croce is quoted to the effect that artists do not know what criticism is; that they expect favors from it which it is not in a position to grant, and injuries which it is not in a position to inflict. There is also the sage aphorism of Clive Bell that "a critic no more exists for artists than paleontologists exist for fossils."

What then, is the critic for? Gilman's answer is that the critic, too, is an artist, akin to the performer and interpreter, but working in a different medium. It is his duty, as it is the artist's, "to bear"—as Morley expressed it—"the full impact of beauty and make it tolerable for the rest of us."

That being so, he asks, should not much be forgiven him? And he eloquently reminds us that life is short and that we should be patient with one another in our brief and flickering day. Somehow, it seems to me that this is about what the artist asks of the critic—that, bearing as well as he can the artist's part of that "full impact of

beauty," the artist believes that much should be forgiven him and that the critic should be patient with his peccadilloes. Well, bless them both, say I, and may St. Peter use his own best judgment as to whether, when he admits the violins, and pianos and harps of the musicians entering there, he will also leave the pearly gates ajar for those who bring with them their portable typewriters.



I GRAVELY doubt, however, whether F. D. Perkins would ever be able to take that Boston bag of his with him from concert to concert in heavenly halls, without closer inspection of its contents than ever seems to be made at Aeolian or Carnegie.



IS Israel Baline more important than Sir Henry Wood?

If I had as much time as some of my distant relatives across the pond, I might find it interesting to go through the three additional volumes of the Encyclopedia Britannica and list the names of the many notable figures in music of whom no mention is made.

Then I might have the heart to try to figure out why so much space is given to Israel Baline. You don't know "Izzy"? That must be your oversight, for the distinguished editors and contributors to these supplementary volumes of the Britannica evidently regard him as of more importance than any other living American composer. He has a special article to himself.

English commentators have complained that noted orchestral leaders like Sir Henry Wood and Sir Landon Ronald have been overlooked. No doubt many others of equal prominence are excluded. The handful of those given individual attention are figures the editors of the encyclopedia evidently believe are of historical as well as immediate interest.

But Baline is there, and he has for company Charlie Chaplin and Douglas Fairbanks. What have they to do with music? The same thing can be asked of Baline, though the article takes good care to enumerate his songs. Their titles, with the dates carefully specified—"Alexander's Rag-time Band" (1911) and "Everybody's Doing It" (1911)—are examples of encyclopedic accuracy. They identify Baline.

But whether it is as Israel Baline or Irving Berlin that he is handed down to posterity by the most estimable Encyclopedia Britannica, I again ask whether he is more important than Sir Henry Wood?



THE Terrible Turk is shaming us, much as we like to plume ourselves on our cultivation of the arts.

While our government leaves to a private benefactress the financing of the only music, aside from army, marine and navy bands that is in any way of national sponsorship, the Angora government creates a commission on the Fine Arts.

This commission, acting under the jurisdiction of the Ministry of Education, is now sifting the wheat from the chaff in the music of Turkey.

Moreover, a Turkish National Conservatoire is something more than a possibility. The Fine Arts Commission, I un-

[Continued on next page]



[Continued from preceding page]

derstand, is considering establishing one. But how, I can hear congressmen from at least fourteen States asking, is that going to help any lawmaker repair his political fences?

The progressive Turk apparently is coming over to the camp of Western music. A committee of experts has been collecting and recording native and popular airs, to preserve them for historical purposes. But everything in the modernists' bag of tricks is being adopted, including polytonality, to make this music acceptable to Western ears. Perhaps something really worth while will grow out of this—perhaps the results will be merely the sort of sophistication that has made our American Indian music of so little value in the concert rooms.

Turkish music, we know today, is something quite different from what was so styled in Beethoven's time, when the idea prevailed that all that was necessary was to use the big drum, cymbals and triangle and be as noisy as possible, if one wished to compose *à la Turk*. This "Janissary" din, once so ferocious, would be almost too tame and naive for any present-day lullaby.

But the Turk, whether or not he has anything very individual to contribute to the world's stock of themes, modes and effects, is at least awake to the possibilities of making music of value to the nation, through national encouragement of the art. He is setting an example that probably will be completely lost on official Washington. Our congressmen are not so ready to give up their provincial, old-fashioned ways. They wear the fezzes that the Turk has put aside.

FOR those who have watched the progress of opera in New York over many years, the death of Otto Weil in Vienna recently brought back a flood of reminiscences of the years gone by. He

Cincinnati to Hear "Orpheus"

CINCINNATI, Oct. 30.—Everything is in readiness for a large-scale performance of "Orpheus and Eurydice" under the direction of Frank van der Stucken on Wednesday evening, Nov. 10, and Thursday afternoon, Nov. 11, in the Emery Auditorium. P. W.

Portland Musicians Honor Bimboni

PORTLAND, ORE., Oct. 30.—Alberto Bimboni, composer of "Winona," which will be given its première by the American Grand Opera Company of Portland, on Nov. 11, was guest of honor at two luncheons sponsored by this association. Minna Pelz, who will sing the title rôle in "Winona" also entertained for Mr. Bimboni. J. F.

Puccini Ceremony Set for Anniversary

ROME, Oct. 30.—The date for the ceremonial interment of Puccini's body in the new mausoleum at Viareggio, Italy, his former home, has now been set for Nov. 20, the anniversary of his death. The body, provisionally laid to rest in Milan, will be transported at that time and Puccini's memory will be honored with an imposing burial service, in which representatives of the State will take part.

Naumburg Foundation Winners Announced

The Walter W. Naumburg Musical Foundation announces that it will present, in New York debut recitals this season, Margaret Hamilton and Sonia Skalka, pianists, and Phyllis Kraeuter, cellist. These artists were selected from a large number of applicants by a jury consisting of Alexander Lambert, Benno Moiseiwitsch and Mischa Elman, the preliminary auditions having been conducted by the National Music League. Margaret Hamilton is a native of Ohio and received her training from Elizabeth

was a character in his way—very musical and very ambitious.

He came to this country as a very young man, over thirty years ago, at the time that Heinrich Conried had taken over the management of the Casino in New York after Rudolph Aaronson had quit.

Conried brought over a lot of chorus men from Europe and among them was Otto Weil. He did not remain in the chorus very long for he had a good business head and became Conried's right-hand man. He went with him to the German Theater in Irving Place, and finally to the Metropolitan Opera House, where Conried was made general manager.

Otto Weil was one of the late Victor Herbert's most intimate friends and that friendship lasted up to the time of Herbert's death. He had been a very valuable man at the Metropolitan, but ill health forced him to retire, and a few years ago he went back to his old home at Vienna.

His wife is a most charming woman and was the daughter of Jennie Reiffert, one of the most famous actresses of her day. It was an exceedingly happy marriage.

I suppose that for many of the younger generation he was only a name, in spite of his long service at the Metropolitan, for he was not a man to figure in the public prints. But he had a real hand in the building of opera in New York, and those who knew him will pause a moment, in their eternal hurry to keep abreast of the new, and pay a tribute from memory to this active worker for opera in the recent but quickly dimming past.

THE next time a mosquito bites you, harken to his whine and call upon your musical knowledge to give you the right note. It may help you to appreciate the rising welt. For you must know that science is proving that insects are musical. The common house fly, for instance, vibrates its wings 335 times a second, thereby sounding the note F. The honey bee, with its 400 vibrations a second, sounds A. This is all very well, but what's to be done when a hornet or yellow jacket thinks more of his stinger than of the correct pitch, asks your

Rephute

Strauss in the Institute of Musical Art.

Sonia Skalka has studied at the New England Conservatory in Boston, and for the past four years with Hans Ebell of that city. Phyllis Kraeuter studied with Willem Willeke at the Institute of Musical Art, receiving the first prize of \$1,000. She is now playing in the Marianne Kneisel String Quartet.

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FRIENDS OF MUSIC GIVE BEETHOVEN MASS

Many School Pupils Study Music in Oakland

OAKLAND, CAL., Oct. 30.—The annual report of Glenn Woods, music supervisor in the public schools shows 2829 students taking some form of music in forty-three schools. There are seven junior high schools bands; nineteen junior high orchestras; twenty-two orchestras and three bands in the elementary schools, and ten bands and orchestras in the high schools. Each school also has its quota of glees and chorals, and nearly 1000 students are doing some sort of solo work. At Roosevelt High, with Albert Olker as director of the orchestras, girls occupy principal desks of the sections.

A. F. SEE.

CHORUS IS GREETED BY PHILADELPHIANS

Ukrainian Singers Open Year of Choir Programs

By W. R. Murphy

PHILADELPHIA, Oct. 30.—The Ukrainian Chorus opened the season of choral music on Oct. 9 in the Academy of Music. Alexander Koshetz had arranged a program majoring in Slavic national and folk-music, but with an interesting interspersing of Norse, Irish and Scots folk-songs. In the presentation of these, the chorus lived up to its description as a "human vocal symphony orchestra." The soloist was Max Polikoff, a young violinist, whose tone was ample and rich, and whose violinism was adroit. One of his most applauded numbers was an original "Nocturne."

At the "Soirée de Gala" given in the Sesquicentennial Auditorium in honor of the visit of Queen Marie of Rumania, the "Ballets of Loie Fuller" gave a spectacular special performance. The orchestra, under the expert guidance of Arnold Volpe, played the Tchaikovsky "Italian" Caprice, the "Peer Gynt" Suite, Enesco's "Rumanian" Rhapsody, Rimsky-Korsakoff's "Chant Indoue," Edward German's "Nell Gwyn" and other numbers as accompaniments for the solo dances and ballets.

The Mendelssohn Club gave its first concert of the season, and its first under the new conductor, Bruce Carey, on Oct. 21 for members of the National Association of Mutual Savings Banks, in convention here, divulging good tone and vivacity of presentation. The soloist was Hans Kindler, cellist, always a favorite here.

First of Commemorative Events, "Missa Solemnis", Attracts Notable Audience to the Metropolitan—Bodanzky Conducts Admirable Performance, with Philharmonic and Excellent Soloists

STANDEES, as at an opera performance, crowded about the rail at the Metropolitan Sunday evening, Oct. 31, for the first of a number of notable events commemorating the centenary of the death of Beethoven. That composer's "Missa Solemnis" began the new season of the Society of Friends of Music, their fourteenth music year. Conductor Artur Bodanzky's resources included a largely augmented chorus, the Philharmonic Orchestra, and, as soloists, Olive Marshall, soprano; Marion Telva, contralto; Richard Crooks, tenor, and Paul Bender, bass. Miss Marshall substituted on short notice for Elisabeth Rethberg, announced as indisposed.

Available information indicates that this was only the seventh complete hearing of the work in New York, the earliest having been that of the Church Music Society in 1872, and the most recent that of the Oratorio Society in the spring of 1924.

At the last previous performance of the Mass, when it was heard after an interval of about ten years, there was more detailed discussion of the music of this monumental work than now seems obligatory or to be desired. Clearly it was a product of the highest flights of Beethoven's musical imagination, and into it was poured much of what later was to be regarded as the revolutionary element of the Ninth Symphony. The kinship between parts of the Mass and the Choral Finale of the Symphony is often strikingly evident; the treatment of the voices and orchestra is very similar, even as to the difficulties heaped on the former; there are the same shocks and surprises, the same alternations of mystic exaltation and violent drum beats, the same uranic dreams, the same baffled stamping of the feet. Its religiosity often assumes a dramatic heat, and it casts off terrestrial ties only to return to the most poignant human utterances.

It is long, part of it is for modern ears badly orchestrated, and it leaps from fortissimo to piano and back again in a way that produces an inevitable surfeit of contrast, but it is filled with colossal musical ideas that only Beethoven could have conceived. Of its blemishes it is futile to speak. Its place has been determined beyond cavil by its towering virtues.

The Mass was worthily sung, admirably played. Perhaps the detail most apt to linger in the memory was Scipio Guidi's beatific solo violin in the Benedictus. His pure, serenely beautiful tone conveyed a benison beyond the power of words—Wagner's dicta to the contrary notwithstanding. The singing of the solo quartet left little room for discontent. The voice of Richard Crooks was of a particularly telling beauty. Miss Telva, too, sang with much fervor and with rich, appealing tone. Miss Marshall, a soloist of the performance two years ago, betrayed no insecurity in replacing Mme. Rethberg, and there was a grateful absence of labor in her manner of coping with the merciless tessitura of her part. Mr. Bender's delivery, also, had a rewarding firmness and surety.

The chorus plainly had profited by the hard drill imposed upon it by Stephen Townsend and, save for a sagging spot in the Credo, assailed and subjugated the many difficulties with confidence and enthusiasm. Over all was the vigorous, painstaking and highly vitalizing conducting of Artur Bodanzky. His, rightfully, were the honors of the evening. The audience called him forth repeatedly at the conclusion of the performance, and Mr. Townsend shared with the soloists the tributes of applause. Solemnity was given the performance by a darkened house, by the black attire of the participants, and by a tastefully decorated stage, in the center of which was a sculptured head of the Bonn master, surrounded by greenery. O. T.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

RICHARD CROOKS APPEARS IN HIS FIRST NEW YORK SONG RECITAL OF THE SEASON AT CARNEGIE HALL ON THURSDAY EVENING, OCTOBER 21, 1926

"Not many tenors—perhaps no other American tenor in the concert field—have voices of equal texture, beauty and capacity for emotional expression. He can enunciate English text with much clearness and effect. He is a singer of exceptional capacities, with more than his share of natural gifts and no doubt with the ambition and sincerity to push on. His horizon is evidently enlarging. He has already accomplished a good deal and it is possible for him to go much further in the future. A large audience applauded and encored the singer."

Olin Downes, New York Times.

"But consider Richard Crooks—many did at Carnegie Hall for a couple of hours until, disdaining the hint of dimmed lights, it appeared that the point of consideration, for Crooks at least, had been exceeded. It was understandable, for all its exaction. Even money the tenor has never been in better voice. How it all began was a neat play in mob psychology between singer and singees. Just after Beethoven's 'Adelaide', Crooks found occasion to reach up for a B-flat in his best McCormackal manner and, waiving all restraining technique, sang a deuces wild game of passion to the glory of himself, the beauty of a group of German lieder and the utter absorption of his hearers in what he was trying to do. What he was trying to do was to sing beautifully. He did."

New York World.

"Richard Crooks impresses one as a vocalist who justifiably could have chosen either of the two mediums (concert or operatic tenor). He elected, however, to become an interpreter of concert songs, and he seems to remain one, in spite of the fact, as authentic report has it, that Berlin and Vienna tried to secure him for opera, after his successful recitals in those cities. In this country he is in profitable demand in the concert field. Crooks has a voice of true lyric quality which he can also put at the service of dramatic expression when he so wills. It is a rare accomplishment for a tenor. Beethoven's 'Adelaide' exemplified the full range of his power in the direction of vocal breadth, dignity and elevated sentiment. The performance was one which no tenor has surpassed here. A group of old airs in Italian was a model of taste, control and finish in singing. Followed Schumann, Weingartner and Strauss, delivered with deep feeling, fine musical instinct and excellent diction. When Crooks added as an encore the 'Prize Song,' from 'Meistersinger', he made clear why the foreign opera houses tried to capture him. He did the number with ringing warmth and high poetical appeal."

Leonard Lieblich, New York American.

"To hear a voice such as the God-given one of Richard Crooks in our anaemic singing generation is truly refreshing. With the exception of Gigli, I know of no tenor voice which has in its highest tones such a Caruso-like brilliance. Particularly the higher ranges of his voice are indescribably beautiful. The success of the artist was uncommonly warm. Indeed, at times it became a triumph. The audience went into ecstasies because of the intoxicating beauty of his lovely voice and for this I cannot blame them."

Maurice Halperson, New York Staats-Zeitung.

"Molten-silvered honey might describe the tenor voice of Richard Crooks, who gave an unusually interesting song recital before an audience that was apparently deeply absorbed by the art he displayed. One of the most prominent features of this artist's talent is his ability to soar into exquisite, soft high notes without going into the falsetto, only too often resorted to by many great singers. He sang Walther's Prize Song from 'Die Meistersinger' with a lyric beauty we have not heard since Jean De Reszke. The 'Dream Song' from 'Manon' was likewise so perfect in style that really there is no criticism to offer. It was here that his youthful, silvery, honeysuckle voice and exquisite production were heard in their full beauty. What the audience did then was to cold bloodedly demand its repetition."

Theodore Stearns, New York Morning Telegraph.

"Crooks made a notable showing. He has an unusually good voice, smooth and of very pleasing quality, and uses it with distinct skill and artistry, without forcing or sacrificing quality to loudness; his singing has melody and expression."

F. D. Perkins, New York Herald Tribune.

"The most distinctive characteristics of Crooks' recital was his excellent tone and the fine control of it which he exhibited at all times. As in his recital last year, he displayed a wealth of fine tone. And these qualities, allied with a remarkably smooth flowing legato, produced interpretations full of color and convincing musicianship. For Crooks has the mental grasp and the emotional equipment wherewith to display his obviously fine material to best advantage. He sang with a style full, rich and vigorous. He should be heard again soon. There was a large audience which applauded him heartily."

New York Sun.

"There was an abundance of tone color, shading and sympathy in the singing of Richard Crooks. He displayed unusual skill at the climax of his numbers touching an emotional quality that found favor with a large and enthusiastic audience. There was much beauty and flexibility to his voice throughout his program."

New York Evening Post.

"When a singer like Richard Crooks, without the least operatic background, draws a large audience to Carnegie Hall, one may expect a recital relying on merit rather than reclame. So it proved. The tenor's program was distinguished by vocal charm, shrewd feeling and artful style. The reaction of his hearers was enthusiastic. Stress might be placed on the tenor's agreeable quality of tone, lucid diction and emotional keenness."

Richard L. Stokes, New York Evening World.

"Several years ago Richard Crooks burst forth at his local debut with a couple of the most difficult of the Wagnerian items of the repertoire and astonished his audience at the remarkably fluent way he handled them—for a beginner. He returned last night for a recital in Carnegie Hall no longer a novice, even if a promising one, but a singer of taste and skill, equipped with a voice ripened into something of great lyric beauty. He reminds one more persuasively of John McCormack in the Irish tenor's younger days than any other singer we have heard in years. He is one of the most interesting tenors now to be heard in America."

Irving Weil, New York Evening Journal.

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ST. PAUL WELCOMES VERBRUGGHEN'S MEN

Notable Success Recorded in
Opening of Concert
Courses

By Florence L. C. Briggs

ST. PAUL, Oct. 30.—Three managerial agencies have opened their courses, each with notable success.

An auspicious occasion was that of the opening on Oct. 21 of the series by the Minneapolis Symphony, Henri Verbruggen, conducting. An attendance of 3000 was reported. Florence Macbeth was the popular soloist, who, with Mr. Verbruggen and E. Joseph Shadwick, the new concertmaster, shared the cordial welcome. Rimsky-Korsakoff's "Schéhérazade" took the place of the usual symphony, and was invested with much color and life. Mozart's Adagio for Strings from Divertimento No. 15, and Pierné's "Entrance of the Little Fauns" from "Cydalise and the Satyr" were heard for the first time in these concerts. The "Tannhäuser" Overture completed the orchestral offerings.

Miss Macbeth's numbers were the Mad Scene from "Hamlet," the Bell Song from "Lakme," with encores including the Waltz from "Romeo and Juliet" and "The Last Rose of Summer" to harp accompaniment. Her reception bespoke the warm place held by this artist in her home State.

Edmund A. Stein's activities have been engaged in the presentation of John McCormack and Sousa's Band—the latter in two performances, all to capacity audiences in the Municipal Auditorium.

Mr. McCormack's recital was a repetition of the pleasure that his previous appearances here have given. In folk-songs, Irish ballads and songs of a heavier nature his inspired musicianship was always apparent. He was applauded as usual, and was as generous in giving encores as his audience was enthusiastic.

The Schubert Club came next in order with three events. Maria Kurenko, with Ralph E. Douglas at the piano, made her first appearance in the Twin Cities in a soprano recital, opening the Club's course of evening concerts. The singer was persistently acclaimed in a program demonstrating outstanding lyric and dramatic qualities. Arias from "Sne-gourotchka," "La Bohème," "The Barber

of Seville" and "Manon" were differentiated with telling effect. Italian, French, Russian and American songs, each sung in its own tongue, also brought delight.

Harry Farbman, American violinist, opened the Club's afternoon series of recitals. Possessing great talent, a super-

lative technic and sincere application, his performance was a delight.

The presentation of Frederick Stevens, tenor, winner of the voice scholarship in the competition sponsored by the Schubert Club, marked the opening reception on the occasion known as "President's Day."

When Will These Three Meet Again?



Photo Bain News Service

THE Paris reached port on Oct. 20, bringing with it a heavy—from the point of importance—pianistic cargo. It is shown above, the pianists (left to right) being Ernest Schelling, American; Ignaz Friedman, Polish, and Alfred Cortot, French.

Mr. Schelling returns after a summer spent at his Swiss home. He will make three appearances this season with the New York Philharmonic, Willem Mengelberg conducting, playing classic concertos and his own compositions. Mr. Schelling will again conduct the Philharmonic in a series of Children's Concerts in Aeolian Hall.

Mr. Friedman's American tour this year will be short, and comes between two solidly booked tours in Europe. He will remain only four months on this side of the Atlantic. He stopped in New York only one day and left for Cleveland, where his tour was begun on Oct. 22. His New York recital took place in Aeolian Hall on Oct. 30.

Mr. Cortot has not played in this country since the season 1924-25. His first New York appearance on this tour was at the opening concert of the New York Symphony's season, in Carnegie Hall on Oct. 29.

CHALIAPIN AND DAL MONTE ARE VISITORS TO HONOLULU

Bass Gives Concert While Boat Is Docked—Both Artists Booked for Future Hawaiian Appearances

HONOLULU, Oct. 14.—Feodor Chaliapin, bass, appeared in a noonday concert in the Princess Theater on Oct. 8, while his boat, the Aorangi, was in port. Mr. Chaliapin was on his way to his winter tour of mainland cities from Australia.

A capacity audience heard him sing a program selected from his established repertoire, including the "Volga Boatmen's Song," Moussorgsky's "Song of the Flea," "The Two Grenadiers," Massenet's "Elégie" and less familiar numbers, among which was an aria from "Prince Igor."

Max Rabinowitch, the accompanist, played two short groups of piano solos. Ralph Julian MacBrayne, local manager, announced that Mr. Chaliapin would return next year for three concerts.

Toti Dal Monte, of the Chicago Civic Opera Company, visited Honolulu while the steamship Sonoma was in port on Oct. 12. She was on her way to Philadelphia and Chicago. Mr. MacBrayne announced that he had booked Mme. Dal Monte for three concerts next year in Honolulu about the middle of October.

CLIFFORD F. GESSLER.

AWARDS ANNOUNCED IN SESQUI CONTEST

\$500 Prizes and Honorable
Mentions Given in
Philadelphia

PHILADELPHIA, Nov. 2.—The winners of the Sesquicentennial prizes for contestants between the ages of ten and twenty-four were announced last night at the Hotel Walton dinner by Mrs. Frederick W. Abbott, acting chairman of the National Interstate Contest and director of the Philadelphia Music League. Seventy-five contestants engaged in the finals of this event under the auspices of the National Federation of Music Clubs and the Sesquicentennial Music Committee.

Those awarded prizes of \$500 each, and those given honorable mention, are:

Soprano: Inda Rains, Denver; honorable mention—Marion Palmer, Syracuse, and Dorothy Cressy, Grand Rapids. Contralto: Virginia D. Kendrick, Pittsburgh; honorable mention—Nell Esslinger, Birmingham, and Elizabeth Stucker, Ottawa, Kan. Tenor: Charles A. Cline, Philadelphia; honorable mention—Francis W. Slightam, Madison, Wis., and James H. Hatton, Indianapolis. Baritone: Frank Dinhaupt, Denver; honorable mention—Harold D. Wright, Camden, N. J., and Paul Federson, Belle Plaine, Iowa.

Piano—Irene Peckham, New York; honorable mention—Hazel Hallet, Neponset, Mass.; Alice Spencer, Mount Vernon, Iowa, and Louise Huffman, Logansport, Ind. Violin—Helen Berlin, Philadelphia; honorable mention—Allan Logansport, Ind. Violin—Helen Berlin, San Francisco. Cello—Julian Kahn, New York; honorable mention—Flora Swabay, Detroit.

The organ contests remain to be decided today.

School Hall is Dedicated in Long Beach

LONG BEACH, CAL., Oct. 30.—The auditorium of the new Woodrow Wilson High School, seating over 1700, was dedicated recently. The musical program was given by the faculty of the music department; Ivan Benner, voice; Floy Schoonover, piano; George C. Moore, leader of bands and orchestras, and Charlot Brecht, director of glee clubs and choruses. On Oct. 14, the music faculty of Polytechnic High School gave a program to which leading musicians of the city were invited. Minerva C. Hall, general director of public school music, and Ethel Ardis, director of glee clubs in "Poly High," arranged the program. Principals were the Faculty Trio, Marian H. Higgins, violin; Dwight L. Defty, cello, and Sara Peeple, piano. Piano solos by Miss Anderson, and baritone solos by Ivan Benner were also heard.

European news dispatches state that Fritz Kreisler narrowly escaped injury recently in Belfast, when the automobile in which he was driving collided with another vehicle. Except for slight scratches and nervous shock, Mr. Kreisler escaped uninjured.

Indianapolis Sunday Afternoon Programs Are Begun

INDIANAPOLIS, Oct. 30.—The autumn season of Sunday afternoon concerts in the John Herron Art Institute was opened on Oct. 14, when a large audience heard a well-arranged program by Marie Dawson Morell, violinist, and Mrs. Frank Edenharter at the piano. Included were the Grieg Sonata, Op. 45, and numbers by Kreisler, Schumann, Mozart, Godowsky, Bach and Tchaikovsky.

P. S.

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"ORLOFF had an Overwhelming Triumph"

—Leonard Liebling, New York American.

He does not pound.
—Leonard Liebling, New York American.

His readings of different masters were richly infused with creative imaginative power, under control of a keen intelligence.
—New York Sun.

All the technical attributes of a first class virtuoso.
—Samuel Chotzinoff, New York World.

He has a tone of lovely quality.
—Leonard Liebling, New York American.

There was no noticeable exodus from the hall when this reviewer departed and the listed program had been over for at least ten minutes.
—New York Herald Tribune.

He has a beautiful tone and a magnificent sense of rhythm.
—Samuel Chotzinoff, New York World.

Mr. Orloff played to a packed house.
—New York Evening Sun.

It is an art immediately and immeasurably satisfying.
—Herbert Peyser, New York Telegram.

He displayed a splendid mechanical equipment, with excellent touch.
—New York Evening World.

He won immediate success as a pianist of foremost rank.
—Evening Sun.

He won my instant and unqualified regard.
—Leonard Liebling, New York American.

A virtuosity of the first rank.
—New York Evening Post.

Be it sufficient unto our present felicity that a genius has come among us.
—Herbert Peyser, New York Telegram.

Extraordinary mastery of the secrets of shimmering delicacy of nuance.
—Evening Sun.

An artist of one's fairest dreams.
—Herbert Peyser, New York Telegram.

The artist created a sensation with a closing concert piece, the "Islamey."
—New York Times.

Mr. Orloff is a new and remarkable addition to the small number of pianistic luminaries.
—Samuel Chotzinoff, New York World.

Orloff Recital a Success
Russian Pianist Stirs Audience at His American Debut.

—Headline, New York Times.

Orloff "Arrives" as Concert Pianist in American Debut.

—Headline, New York Herald Tribune.

Complete criticisms on request

KNABE PIANO

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250 WEST 57th STREET, NEW YORK CITY

Newcomers Welcomed to Roster of New York Recitalists

Week Includes Concerts by a Number of Artists New to Local Platform — Orloff Proves Interesting Pianist in Début Program—Marcel Lanquetuit of Rouen Draws Crowd to Wanamaker Auditorium for First American Appearance



N the increased schedule of recital artists heard during the past week, a number of newcomers were included. The pianists were George Mulfinger, Sidney Silber, Signe Johanson, Nikolai Orloff, Isadore Gorn, Alexander Brachocki. The Beethoven Association opened its season, featuring the Beethoven Septet and having the cooperation of the English Singers. The League of Composers also began its season. Familiar artists who were heard in solo recitals included Felix Salmond, Paul Kochanski, Reinald Werrenrath and Tito Schipa. Harriet van Emden returned to her native city in an effective program and the Friends of Music gave a fine performance of Beethoven's Missa Solemnis with Metropolitan soloists.

Mina Hager Sings

Devout, heart-felt singing of a program which has had few equals for sustained interest made an event of importance and great enjoyment of Mina Hager's recital in Aeolian Hall on the evening of Oct. 25. Momentary reflections on the usual incompatibility of voice and artistry in considerable quantities were largely dissipated by Miss Hager's unusual endowment in the latter category. Music of the quality of that essayed by this singer needs, possibly, more of pure vocalism for its best exposition than Miss Hager can command. On the other hand, artists (using the word in a general sense) who are the most perfectly equipped in the matter of voice have not as a rule, regrettably, the requisite intelligence and insight (nor the inclination) to sing music of this caliber. This is not the best of possible worlds, despite Dr. Pangloss.

Miss Hager began with three Bach numbers, two arias—"Christi Glieder" from the cantata "Bereitet die Wege," and "Jesus macht mich" from "Die Elenden sollen essen"—and the charming "Willst du dein Herz mir schenken," whose authenticity has been doubted. While these tried her vocal resources, they did not her interpretative powers. Bernard Ocko played suave, well conceived violin obbligati for the arias.

With delightful simplicity Miss Hager sang four Old English songs, of Dowland, Attey, Morley and the prolific An-

onymous, arranged most agreeably by Sowerby. But the most thrilling of the evening's achievements was Turina's "Romanze." Not soon will the memory vanish of this heroic ballade so spiritedly told.

Three Irish songs of Arnold Bax, two numbers for voice and viola by Norman Peterkin and a group by John Alden Carpenter to jazzy texts of Livingston Hughes brought further pleasure to a distinguished and applause gathering. Leroy Shields played ideal accompaniments.

W. S.

Beethoven Association

Inasmuch as the centenary of Beethoven's death will arrive next March, the Beethoven Association may have in mind the observance of this memorial occasion through the presentation of one or more of the master's works at each of the seven concerts to be given during this, its eighth, season. Such a plan seems not unlikely in view of the fact that the first concert, given in the Town Hall on the evening of Oct. 25, began with the E Flat Septet for violin, viola, cello, clarinet, bassoon, horn and double-bass.

The executants were Wolfe Wolfensohn, Herbert Borodkin and Emmeran Stoeber, members of the Lenox Quartet; Fred Van Amburgh, Louis Letellier, Santiago Richart and Harry Sacher. It is of record that this Septet was for several years the work by which Beethoven was best known to his contemporary admirers. Knowing the later Beethoven, we may find it difficult, from our perspective, to understand why his contemporaries saw a new genius therein. To us it seems to contain little of the essential Beethoven and a great deal of reverential obeisance to Mozart and Haydn. Respecting this aspect, the performers played the work as though it were entirely Mozartean in style and spirit.

Human voices replaced bowed and blown instruments for the remainder of the program, which was taken over by the English Singers of London. If this accomplished group contained seven instead of six members, one could believe it capable of an eminently satisfactory vocalization of the Beethoven Septet, so deft its skill in contrapuntal weaving and so sure its intonation.

As it was, the audience expressed delighted approbation of the extraordinary tonal shading and the artistic finesse of these lyric visitors from overseas. The Singers repeated a considerable portion of the program which they had presented the preceding afternoon at their own concert.

B. L. D.

George Mulfinger Makes Début

George Mulfinger, a pianist hailing, it is said, from Chicago, made his first New York appearance in recital in Aeolian Hall on Oct. 26. He played the Tausig arrangement of Bach's D Minor Organ Toccata and Fugue, the Beethoven Sonata, Op. 110, which is the season's popular work so far, the Schumann Humoreske, three Chopin works, a Ballade of his own composing, an Octave Etude by his teacher, Emil Sauer, and two Liszt numbers, the Liebestraum No. 2, and the Rhapsodie, No. 15.

Indecision marred the playing of the Bach which is not an especially happy ar-

range of the great work, but parts of the Beethoven were well given, the pianist's tone being especially good in the Adagio. The Humoreske found favor with the audience to the extent of winning Mr. Mulfinger two recalls. The Liszt pieces, not of themselves of intense interest any longer, were delivered with more authority than the earlier works and gained, consequently, in interest. Mr. Mulfinger gave the impression of artistic probity and, allowances being made for the strain of a New York début, of ability in his branch of musical art.

J. D.

Sidney Silber in First N. Y. Recital

Sidney Silber, pianist, made his first New York appearance in a recital in the Town Hall on the afternoon of Oct. 26, creating an excellent impression. Mr. Silber began with Busoni's arrangement of the fatiguing Bach Chaconne and followed this with arrangements by Ignaz Friedman of one of the ballets from Gluck's "Orfeo," the Larghetto from Mozart's Coronation Concerto, and the Hummel "Rondo Favori." Next came the MacDowell Sonata Tragica, and the final group was composed of pieces by Zeckwer and Prokofieff, and arrangements by Godowsky of the Albeniz Tango, the Ballet Music from Schubert's "Rosamunde," the same composer's Moment Musicale, and the Johann Strauss "Fledermaus" Waltz.

Mr. Silber disclosed good technic and a well matured style. His pedaling was a trifle cloudy at times which militated against an otherwise good tone. His interpretative ability was well above the average and in his lighter pieces he played with considerable charm. In the heavier ones, his tone was less good. Brilliance of execution was evident in the Godowsky arrangements. On the whole, Mr. Silber is an interesting performer.

J. A. H.

The Niles Sisters Dance

Doris Niles, for some seasons connected with the Capitol Theater, put on a very attractive dance recital Tuesday evening, Oct. 26, assisted by her sister, Cornelia Niles. Carnegie Hall was all dressed up for the occasion — a low framed stage with silver trees on either side and a special soft black curtain for background. A special orchestra, under Louis Horst, played first Messenger's "Les Deux Pigeons" and then the dance was on. There was a classical suite, an interpretative and Oriental suite and a Spanish and character suite. Doris Niles danced first, then her sister, so alternating through the program. Both are dancers of the first rank, possessed of an elaborate technic, possessed, too, of the inherent grace that so many dancers seem to lack. Each dance was a fragmentary sketch of a personality, now arch, austere, now naughty, petulant, hoydenish. An audience that came near filling Carnegie Hall was most enthusiastic.

E. A.

Felix Salmond

Cello playing in its best estate was the reward bestowed upon those who selected the recital of Felix Salmond from among the conflicting events of Tuesday evening, Oct. 28, and took their

plaudits with them to the Town Hall. His program was one of substance and the art with which it was achieved was exceptional. A remarkably rich and even tone, a command of bow and fingers which left no detail slighted or muddled, and a style in which there were both loftiness and caress were characteristics of each of the 'cellist's successive numbers. These included some Bach, Vivaldi and Guerini arrangements by Franko and Salmon, Beethoven's Seven Variations on a Theme from Mozart's "Magic Flute," the unaccompanied Bach Suite in G (No. 1), and the César Franck Sonata in A.

Mr. Salmond had the collaboration of a very able accompanist, Dr. S. Rumschisky, and the result was a very superior performance of the Sonata, which, for some, at least, again seemed preferable for 'cello than for violin. The 'cellist was on the heights in the Bach Suite, and never far from them in the works which preceded and followed it. The close of the program brought supplementary numbers for those who remained to applaud the high qualities disclosed in the Franck Sonata.

O. T.

Hardesty Johnson in Recital

Hardesty Johnson, tenor, who toured last year with the De Reszke Singers, gave a recital Tuesday evening, Oct. 26, in Steinway Hall. Credit is due Mr. Johnson for his choice of program. He sang Jones' "What If I Seek for Love," and "Sweet Kate"; Purcell's "On the Brow of Richmond's Hill" and "I'll Sail Upon the Dog Star"; four songs by Grieg—"Ein Traum," "Ich liebe dich," "Spielmannslied" and "Eros"; two by Duparc—"Chanson Trieste" and "Phidyle"; two by Richard Strauss—"Zueignung" and "Frühlingsfeier"; Elgar's "River" and "The Torch" and Horsman's "In the Yellow Dusk" and "The Bird of the Wilderness." To all these he brought a sincerity discriminating emotional concepts that made his performance a pleasant if not a flawless one. He suffers from certain faults of tone production and his singing Tuesday evening was marred by too many head tones that were hard and unmusical. His audience, however, forgave him his shortcomings, one would suspect, for his attractive stage presence and his very evident love of singing. William Reddick played excellent accompaniments.

E. A.

A New Ensemble

The Musical Art Quartet, making its bow in Aeolian Hall on the evening of Oct. 26, speedily proved itself to be one of the new organizations for which thanks may be given. The quality of this ensemble is not only unusual for a young one, it is remarkable, without qualifying comment.

Only two quartets, great ones both, figured on this list, which began at the fashionable and (for the peripatetic listener) entirely agreeable hour of nine o'clock. Brahms' magnificent essay in C Minor, Op. 51, No. 1, and the heavenly Quartet in C, Op. 54, No. 2, of Haydn, constituted the program performed.

The débutant organization, whose members are Sascha Jacobsen and Ber-

[Continued on page 14]



Photo by Rentschler

BARRE HILL

BARITONE

Triumphs in Debut Recital, Chicago, Oct. 26, 1926

Chicago Tribune—Edward Moore

"Unusual gifts of voice—youth an asset—sheer exuberant energy and brilliant vocal quality."

Chicago Herald & Examiner—Glenn Dillard Gunn

"Exceedingly gifted and confident baritone—feeling, disciplined by intelligence and a real gift for lyric address."

Chicago Eve. American—Herman Devries

"The voice is very fine, musical, resonant of uncommon quality—it has range and pliancy—besides this Mr. Hill has an engaging stage presence and an interesting personality."

Chicago Daily News—Maurice Rosenfeld

"An audience which taxed the capacity of the hall. . . A warm sonorous baritone voice of wide range and musical quality. . . He has style and art in his interpretations and made a very fine impression with his singing. . ."

Chicago Evening Post—Karleton Hackett

"His voice is of the high barytone timbre, of good range and volume and he has had good schooling. . . He sang with understanding of the music. . ."

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ART PUBLICATION SOCIETY
St. Louis, Missouri

Fisher Elected to Ditson Vice-Presidency

BOSTON, Nov. 2.—At a meeting of the stockholders of the Oliver Ditson Company, held here on Nov. 1, William Arms Fisher was elected vice-president of the company, which continues to uphold the high standard always maintained. This act of the stockholders is in further recognition of the diverse gifts both as a business man and a musician that are combined in Mr. Fisher. Additional tribute to his powers is the fact that, along with his new responsibilities, he will retain his position as publishing manager, which, with the office of editor, he has held for thirty years. His able assistant, Charles Fonteyn Manney, at the same time becomes editor, and David C. King becomes sales manager.

Mr. Fisher was born in San Francisco of New England parentage. Both his paternal and maternal ancestors came to the Massachusetts Colony from England in the Seventeenth Century. Before going into music professionally, Mr. Fisher had a varied business experience that has since proved invaluable to him. He was a student of voice, piano, organ, cello and theoretical branches, with experience as an organist, choirmaster, and as a teacher. Upon first going to New York years ago, he continued his theoretical studies in canon and fugue with the late Horatio Parker, who then sent him to Dvorak, at that time director of the National Conservatory. For two years Mr. Fisher studied composition and orchestration with this master, and at the same time was instructor in theory in the Conservatory.

Goes to Boston

A few days after Dvorak left New York to return to his beloved Bohemia Mr. Fisher came to Boston to visit friends before going to Paris to continue his studies there. This plan was laid aside temporarily, and he continued his teaching activities in Boston when the position of editor and publishing manager of the Oliver Ditson Company was offered him. Since Jan. 1, 1897, Mr. Fisher has served this house in that capacity. He took the position with the distinct understanding that the tone of the publications was to be raised, and those who are familiar with the situation know how well he has carried out this understanding. It is due to his lasting credit that he evolved the idea of the *Musicians Library*, and formulated the plans for making it one of the finest series of music anthologies ever published. Mr. Fisher originated and built up the *Music Students Library* with its many volumes, which have played such a part in the educational life in the country. *The Course of Study in Music*



William Arms Fisher

Understanding was also planned by him in every detail. *The Music Students Piano Course* and the *Philharmonic Orchestra Series* are also the outcome of his active mind, not to mention many other items. For thirty years Mr. Fisher has been working constructively in building up the catalog of the oldest music publishing house in America, while at the same time quietly subtracting from it an uncounted number of publications that have ceased to function.

In his creative work the song impulse has been predominant, as the long list of his published works shows. Of his deep interest in folk-music his book of "Sixty Irish Songs" in the *Musicians Library* is partial evidence, for the majority of the unchanged Irish melodies it contains were, prior to its issue, wordless and unknown to the public. Mr. Fisher's recent volume of "Seventy Negro Spirituals" is further evidence of his interest in folk-music. In a word, he brings to the vice-presidency of this historic publishing house a rich background of musical, educational and business experience.

Homer L. Kitt Chosen as Auditor

WASHINGTON, Oct. 20.—Homer L. Kitt, president of the music firm of Homer L. Kitt Company here, has been elected auditor of the District of Columbia Federation of Music Clubs. A. T. M.

Hawaiian Program Given to Preserve Queen's Home

HONOLULU, Oct. 14.—A program of Hawaiian music and dances was given Oct. 15 and 16 at the Queen Emma House by the Daughters of Hawaii, to aid in the upkeep of the building and grounds which were home of the late Queen. Those participating were Mary Padegan, Rose Tribe, Mrs. William Chung Hoon, Jr., Mrs. C. W. Spitz, Mrs. Harry Auld, Mrs. A. K. Smythe, Mrs. James Mann, Mrs. Robert Bayless, Mrs. Charles Edward Hogue, Mrs. Samuel Wallace, Samuel Wallace, Jr., Winona Love, Mrs. Isaac Harbottle, Kealoa Doone, Maria Piikoi, Bernice Kahanamoku, Mrs. Puea-a-Makakaulii, Mrs. Manuel Reis, Samuel Toomey, Barbara Smythe, Haroldine Simpson, Mrs. Harvey Hitchcock, Mrs. Homer Hayes, Lydia Kawaiinui and the Ulu Ilima Glee Club. The program included both ancient and modern Hawaiian music and dances, an interesting feature of which was the reproduction of ancient chants by Mrs. Padegan, Mrs. Reis and Mrs. Puea-a-Makakaulii.

CLIFFORD F. GESSLER.

Miami Conservatory Adds Fifteen to Faculty

MIAMI, FLA., Oct. 30.—The University of Miami, in Coral Gables, opened its doors Oct. 15 when the registrations exceeded expectations. An enrollment of 2000 is expected by November. The Miami Conservatory, Bertha Foster, director, which has become the music unit of the University, has 400 students. The conservatory has added about fifteen to its faculty. A brilliant reception was given Tuesday evening, Oct. 19, at the Coral Gables Country Club by the regents to the faculty and students. About 500 were present.

St. Louis Societies Hold Meetings

ST. LOUIS, Oct. 30.—The Musicians' Guild met on a recent Sunday afternoon in the Gatesworth Hotel, Richard Spamer, speaking on "The State of Music in St. Louis." The Morning Etude opened its season with a musicale in the Town Club on Oct. 20. Besides an interesting musical program, Max Steindel, guest speaker, led a discussion of "The Cello." The Apollo Club will have Alma Peterson as soloist for its first concert on Nov. 23. S. L. C.

PHILADELPHIA OPERA IS BRIGHTLY OPENED

By H. T. Craven

PHILADELPHIA, Oct. 30.—The local opera season began under auspicious circumstances on Oct. 28, when the new Philadelphia Grand Opera Company gave its first production in the Academy of Music.

The bill was "Aida," which was well sung throughout, in some cases with brilliancy. The conductor was Fulgenzio Guerrieri, experienced and talented. His admirable instrumentalists were drawn from the personnel of the Philadelphia Orchestra. This arrangement is expected to continue. Leopold Stokowski is honorary musical director of the Philadelphia Grand Opera Company.

The principals included John Dwight Sample, American tenor from La Scala, Milan, as *Radames*; Vera Curtis as *Aida*, Chief Caupolican as *Amonasro*, Marto Wittkowska as *Amneris* and Ivan Steschenko as *Ramsis*. Jerome Uhl was the *King*, Enrico Gurnei the *Messenger* and Margaret Eberbach the *Priestess*. Mr. Sample, effecting his American debut in opera, disclosed a voice of fresh quality and convincing power. Miss Curtis' lyrically lovely presentation of the title rôle eclipsed all previous revelations of her abilities in this city. Chief Caupolican demonstrated the rich resourcefulness of his voice. Mme. Wittkowska is a sterling artist with a resonant contralto which was heard to especial advantage in the Judgment Scene.

The chorus, recruited from local volunteers, easily filled the requirements. There were a few minor slips in stage management, and the ballet specialties of the new Russian artists, Holger Alexeyev-Mehner and Ayenara Alexeyewa, with their Diaghileff flavor, were not altogether appropriate. In their own field, however, the quality of the dancing is doubtless high. The Russell Smith scenery, the property of the Academy, was used to fine effect.

The officers of the Philadelphia Grand Opera Association are J. Willis Martin, honorary president; Mrs. Joseph Leidy, vice-president; Andrew Wheeler, president; William C. Hammer, secretary and treasurer. The executive committee consists of C. Hartman Kuhn, chairman; John Gribbel, G. Brinton Roberts, Samuel P. Wetherill, Jr., Mrs. Henry Brinton Cox and Mrs. William B. Whelen. Officers of the Philadelphia Grand Opera Company are Mrs. Joseph Leidy, president; William C. Hammer, general manager, vice-president and secretary-treasurer.

Six performances only will be given during this initial season, with an increased allotment thereafter.

BOSTON CRITICS

UNANIMOUS IN PRAISE OF

GLADYS AXMAN

AS TOSCA

WITH SAN CARLO GRAND OPERA COMPANY

The Boston Globe, Oct. 21, 1926

GLADYS AXMAN WINS LAURELS AS TOSCA

Gladys Axman made a successful entrance, filling well the demands of many emotions, from the dream song, through jealousy, doubt, to rage in a very few moments in song.

Much feeling was also shown by Gladys Axman in "Vissi d'arte e d'amor," and this lovely and pathetic song, which is immortal, was as pleasing as ever.

Boston Evening American, Oct. 21, 1926

GLADYS AXMAN TRIUMPHS IN "LA TOSCA"

Miss Axman was in one of her favorite rôles, the part of Floria Tosca, the opera singer. In the second act her acting reached its high pitch, and in the "Vissi d'arte" aria she was much applauded. Her costumes, by the way, surpassed, for sheer costliness and elaborateness, anything seen on the local operatic stage for years.

Boston Post, Oct. 21, 1926

One feels that Mme. Axman succeeds as Tosca less by reason of temperamental aptitude for the highly melodramatic rôle than by virtue of the intelligence and stage experience that she brings to bear upon her characterization. There were moments in the gripping second scene when Mme. Axman's acting was genuine, forceful. And as always she sang with skill and taste and with a distinction of phrasing that is hardly one of the commoner vocal attributes of San Carlo performances.

Boston Herald, Oct. 21, 1926

Less conventional of mannerism and more convincing was Gladys Axman as Tosca.

She met the demands of the crucial second act in a manner compelling and satisfactory, rising to her best in "Vissi d'arte e d'amor."



New York's Week of Concerts and Recitals

[Continued from page 11]

nard Oeko, violinist; Louis Kaufman, viola, and Marie Romaet-Rosanoff, 'cello, played both works with devotion and conceptions of loftiness. In very momentary instances Mr. Jacobsen dominated slightly. The Haydn, however, is conceived more or less along lines of a violin solo with string accompaniment, so that this emphasis was in taste. The slow movement of the Brahms was dedicated to the memory of Franz Kneisel, who would most certainly have rejoiced to hear it played as it was.

Technically, the Musical Art Quartet is capable of meeting the most exorbitant demands. The Brahms surely proved this. And from the standpoint of clarity and balance, the elements usually lacking in amateur quartets, there is little to be desired. A decided welcome is hereby extended to the newcomers.

W. S.

Fred Shade in Début

Fred Shade, a young violinist apparently still in his early teens, was heard in a debut recital in Aeolian Hall on the afternoon of Oct. 27. Master Shade's program included the Wieniawski D Minor Concerto, Dvorak's "Slavic Fantasia" arranged by Kreisler, Sarasate's arrangement of Chopin's E Flat Nocturne, Mendelssohn's Concerto, a Rondo of Mozart arranged by Kreisler, Wilhelmj's arrangement of the Schubert "Ave Maria" and Kreisler's "Caprice Viennois." Capable accompaniments were furnished by Julius Burger.

J. A. H.

Marcel Lanquetuit, Organist

Marcel Lanquetuit, organist of the Eglise St. Godard, Rouen, made his American debut in the Wanamaker Auditorium on the evening of Oct. 27, with the delectable chamber orchestra of rare stringed instruments under the baton of Thaddeus Rich. The program included the Overture to Bach's 146th Cantata and the same master's Prelude and Fugue in D Major, pieces by Mr. Lanquetuit himself and Claude Daquin. Then the Orchestra played Handel's "Water Music" after which Mr. Lanquetuit and the orchestra were heard in Handel's G Minor Concerto. The second part of the program was in the nature of a "Symphony" on themes submitted by eminent musicians.

Mr. Lanquetuit, as befits a pupil of Dupré, seems master of the so-called "king of instruments." In the Fugue (though goodness knows why he chose this particular one for a debut concert!) he displayed fleeting technic both of hand and foot, and his playing of the Concerto was impressive, especially the Cadenza, improvised after the manner of the period. One might find fault with his frequent changes in registration and the, perhaps, too great contrasts in which these resulted. That, however, is largely a matter of taste.

It is dubious whether the improvisation of a "symphony" can have any particular musical significance beyond displaying the artist's ability both in the matter of harmony and execution. Be it said, however, that Mr. Lanquetuit did it as well as it could be done.

The audience, which was a large one, filling practically every seat in the hall, was most cordial in its welcome.

J. A. H.

Abraham Haitowitsch, Violinist

Abraham Haitowitsch, blind violinist, gave his first New York recital of the season, on Wednesday evening, Oct. 27, in the ballroom of the Plaza Hotel, with Vito Carnevali at the piano. Mr. Haitowitsch's program consisted of Grieg's F Major Sonata, of which his interpretation of the last movement was decidedly the best, and four groups of smaller pieces. Mr. Haitowitsch played with sincerity and understanding, achieving his richest tones in Fibich's "Poem" and Sarasate's "Gypsy Airs." His poise and confidence were again amazing, considering the fact that he has acquired practically all of his musical education by ear. He was encored and richly applauded by a sizeable audience. H. H.

Sigme Johanson, Pianist

Perhaps it takes more courage to walk the beaten path than most of us are willing to admit, and Sigme Johanson, Swedish pianist, who chose that course in her recital in Aeolian Hall on the evening of Oct. 27, gave evidence that the statement is and isn't true. Though she

played Beethoven's "Pastorale" and "Appassionata" Sonatas, along with a conventional Chopin group and another bracket of MacDowell, Grieg and Liszt, Miss Johanson brought individuality to music that has been heard from so many pianists that one would think any touch of freshness impossible.

The Beethoven Sonatas were executed with sufficient finger dexterity, the rapid passages rippling along with natural fleetness. Miss Johanson played the "Pastorale" in all earnestness, but did not thoroughly get into the music of it. The Sonata suffered from a ponderous tone in places. The "Appassionata" showed considerable improvement, and was enlivened with a warmer tone, though at times she lost her rhythmical bearings.

In the MacDowell and Grieg pieces she found more congenial ground, and in these she displayed a high degree of musical instinct.

S. M.

League of Composers

Interesting as was the program offered by the League of Composers at its first concert of the season in the Town Hall on the evening of Oct. 28, artistry of performance abides more enduringly in one's memory than the content of the music. The Pro Arte Quartet of Brussels, previously heard in this country only at the chamber music festival in Washington and at an invitational concert under the auspices of the New York Public Library, made its formal public debut on this occasion. Not only did Messrs. Onnou, Halleux, Prévost and Maas impress their auditors with their high individual merits, but their ensemble playing was a delight to the connoisseurs.

In selecting exponents of unfamiliar and idiomatic music, the League of Composers could not have made a happier choice. The visiting quartet is an admirable example of the blending of technical skill with poetic eloquence. More than that, it approaches contemporaneous music with enthusiasm, with sympathy and with intuitive insight. To note the understanding, the spontaneity and the rapt intentness with which they played works of Alban Berg, Arthur Honegger and Bela Bartok was to realize afresh that the perfunctory reading of a new composition is worse for the composer than no performance at all.

Berg was represented on the program by his String Quartet, Op. 3; Honegger by his settings for voice and string quartet of three poems from "Les Pâques à New York" by Blaise Cendrars, and Bartok by his first string quartet, Opus 7. Mina Hager, mezzo-soprano, was the assisting artist.

Arnold Schönberg's harmonic theories were adopted and practised by Berg in this quartet, written in 1909 and 1910, to the detriment of his talent. One feels that a temperament naturally impulsive and romantic has been smothered under sophistications. The current of inspiration is never allowed to flow freely, but is continually diverted into by-channels with the result that the original energy is dissipated.

The thwarting of inclination by theory can be progressively observed in this work. The vigor of the motor impulse with which the composer starts suffices for him to build a structure of logical plan and at the same time animate it with emotional sincerity. But in the second movement the structural outlines waver and collapse; cerebral cleverness manifests itself in deliberate eccentricities; the poetic form breaks down into a series of mere exclamations.

The Honegger settings, written in 1920, antedate by one year "Le Roi David," and contain some foreshadowings of the later work. They show the composer in a transitional phase, technically expert but groping a little uncertainly toward a more spiritual method of expression. The pale tinge of mysticism apparent therein seems more superimposed than an integral part of inspiration. Although lacking in individuality, and leaning sometimes on Debussy and even on Puccini, these songs have a certain facile charm and an unquestionable quality of poise.

Bartok's Quartet was the strongest and most significant composition on the program. There is no suggestion of the tentative in its vigorous positivism, its firmly interlocked units of construction and its lucid logic of development. The melodic material is ample, almost lavish, and the harmonic investiture is richly colored. Imagination and skill work to-

gether with an unflagging zest that communicates itself to the hearer. In its rugged rhythms, its asperities of tone and its invigorating energy are the characteristics of a personality intensely vital and earnest.

R. C. B. B.

The Orloff Début

Distinguished was the audience which came to hear Nikolai Orloff, Russian pianist, make his American debut in Aeolian Hall on Thursday night of last week, and distinguished was the performance he gave it. Mr. Orloff did not need to play very far in Scarlatti's E Major Capriccio to plant himself firmly among the really notable importations of a great many seasons. Long before the end of his list Mr. Orloff's conquest was complete.

Not many of the secrets of pianism are such to Mr. Orloff. Tone of natural beauty and color and technic apparently equal to anything are his. Imagination, rhythm and appreciation of the subtler dynamics and nuances make meaningful his keyboard equipment. Possibly the only annoying trait which cropped out in Mr. Orloff with frequency enough to induce comment was a drawing roomish tendency to exaggerate rubatos and clip short notes.

Four numbers stood out as performances as perfectly conceived and executed as seems possible. These were a Study and the E Flat Prelude of Chopin, and two Medtner pieces which decidedly escape that composer's usual mediocrity. The Study (it was the F Major essay from Op. 10) was a dream of feathery grace, played without a forte throughout, not even the closing chords which are marked with a double F. The Medtner "Märchen" in F Minor was as beautiful a bit of imagery as we ever expect to hear.

The Symphonic Studies of Schumann constituted the program's bulkiest pabulum. In these, as a whole, Mr. Orloff was not as successful as he was at other times, although many parts were aristocratically eloquent. Balakireff's effulgent "Islamey" was a stirring finale.

W. S.

Miss Rogers Climbs Heights

Eleanore Rogers, coloratura soprano, made a new York debut in Aeolian Hall on the afternoon of Oct. 29, with Gordon Hampson at the piano, and Lamar Stringfield playing flauto obbligatos. Miss Rogers began her program conservatively with Salvator Ross and Paradies, but ended the first group with the well-known aria from Mozart's "Entführung." The second group was in French, by L'auré, Koechlin, Ravel and the aria from Saint-Saëns' "Le Timbre d'Argent." Mozart came next, again with the second aria of the *Queen of the Night* from "Magic Flute." The fourth group was a first-time brace of four Persian and Tartar songs by Eichenwald, and the final group was of songs in English.

Miss Rogers displayed a fluent voice of pleasing quality and in view of the extremely taxing program which she set for herself, did very well. One of her best pieces of vocalism was in the Bell Song from "Lakmé" given as encore to the "Magic Flute" aria. The French songs were well interpreted and the new Eichenwald Suite contained much of interest.

J. D.

Isidor Gorn's First

Isidor Gorn, who was heard here last season, gave an Aeolian Hall recital Friday evening, Oct. 29, that began with Scarlatti and ended with George Gershwin. Only in the choice of his concluding number, however, did Mr. Gorn display the faintest earmarks of radicalism. He is, above all things else, a safe and sane pianist, so safe that he rarely lets himself in above his depth, so sane that he is not infrequently dull. The "Siciliano" and Pastorale of Scarlatti and Haydn's Andante and Variations made up the first group to which, thanks to his sound technic, Mr. Gorn was able to bring a very generous measure of cool simplicity. Beethoven's "Appassionata" came next, carefully played; then Brahms represented by his Rhapsody in G Minor, his Capriccio in B Minor and a Scherzo; then Chopin with a nocturne, two mazurkas and a ballade. The Brahms was cloudy here and there, but the Chopin was clear-cut and exceedingly graceful, if not in the least per-

[Continued on page 15]

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CONCERT MANAGEMENT ARTHUR JUDSON

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New York's Concerts and Recitals

[Continued from page 14]

turbing emotionally. Strangely enough, shorn of its orchestral whinnings, hence unavoidably of much of its color, the "Rhapsody in Blue" seemed not in the least daring, certainly not out of place on even so conventional a program. Mr. Gorn played it well, getting the most out of the contagious one-two-three-four beat and the rather meaningless embroidery. He won much applause.

E. A.

Paul Kochanski

Violin recitals that escape the hackneyed are possible. Paul Kochanski proved it in Carnegie Hall the afternoon of Oct. 30, when he presented a program studded with transcriptions. That some of these were more interesting just as music than they were particularly rewarding as violin music, was perhaps the inevitable penalty of thus browsing afield. Kochanski, happily, is an artist who can dispense with bravura, and for whom tone has other purposes than Sarasatean sentimentality. But he requires an audience willing similarly to discard the time-honored tricks of the trade. Apparently he had one en rapport with his aims, for his unusual numbers were the most heartily applauded of Saturday's recital.

Very lovely, in a remote, almost unearthly lyricism, was the Chant de Roxane, from Szymanowski's opera, "Le Roi Roger." It is rather difficult to conceive of a soprano voice achieving its soaring phrases with the ethereality of Kochanski's glistening and almost disembodied tone. But perhaps the opera air seeks some other effect, entirely. Transcriptions of the Prelude et Ronde des Princesses and the Berceuse from Stravinsky's "Fire Bird" inevitably lost an essential element of this music, that of color contrast, but were exceedingly well played. A first performance of a Stravinsky adaptation of a Pergolesi Tarentella was rhythmically compelling and technically scintillant. Three transcriptions by Kochanski of Spanish dances attributed on the program to a composer designated only as Nin (presumably Nin-y-Castellano, a Havaneese) were more fiddlistic in character than the Polish-Russian group.

Bach's concerto in A Minor began the program and his Praeludium closed it. Pierre Luboshutz contributed excellent accompaniments.

O. T.

CHARLES KING



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ON TOUR

Mr. King played authoritatively and showed rare musicianship in his two piano groups.—*The Des Moines Register*, Oct. 21, 1926.

New York Studio: 315 West 106th St.

Friedman in Recital

The recital of Ignaz Friedman, pianist, who made his first appearance of the season in Aeolian Hall on the afternoon of Oct. 30, was a combat between flesh and spirit for a listener, figuratively speaking. At times during the concert one's sensibilities cried out in distress, but always was the pianistic instinct in ecstasy. During the Bach-Tausig Toccata and Fugue in D Minor and the Schumann Fantasy one felt the desire to worship Mr. Friedman's magnificent equipment, although realizing that musically they were not all they could have been.

But when Mr. Friedman played a brace of Chopin Studies flesh could resist no longer. Through twelve of these pieces one reveled unashamed in his splendid disdain of what has been the nemesis of other pianists. And often his command of mechanics, by its own loftiness, exuded a glow that was more than itself. Thus was it with the C Minor Etude from Op. 10—a really noble achievement. That amazing Friedmanism—an octave glissando on the black keys which he inserts into the first G Flat Study—brought its usual gasps and giggles.

An audience which entirely filled the auditorium and overflowed onto the stage remained long after the conclusion of the printed list and accorded Mr. Friedman what can honestly be called an ovation.

W. S.

Miss Van Emden Returns

Harriet Van Emden, a native New Yorker, who made an auspicious recital debut here some five years ago, followed it up with another appearance equally successful, and then was heard no more, returned to the scene of her first appearance, Aeolian Hall on the evening of Oct. 30, with Walter Golde at the piano. During her absence, Miss Van Emden has sung extensively in Europe and even penetrated to the Orient.

The program began with two unfamiliar quasi operatic arias of Schubert, written to fragments of plays of Metastasio. Neither of these seemed of startling interest. The second group, however, still of Schubert, though unfamiliar, save for "Gretchen am Spinnrad" was perhaps the best of the evening. This song in particular, was a very beautiful piece of singing. The others in the group were given with fine dramatic insight and impeccable tone, but one could have wished for clearer diction. A group of songs by Rudolf Mangelberg, one of them dedicated to Miss Van Emden, constituted the third group. The fourth was of folk-songs and the fifth of songs in English by A. Walter Kramer and Richard Hageman.

During her absence, Miss Van Emden has matured and developed so that she now can take her place beside almost any lieder singer of the time. Voice and technic were hers from the beginning, and to these she has added understanding and that vague thing known as "Art." She is a singer whose appearances will always be looked for with interest.

J. A. H.

Morrell Plays the Violin

Philip Morrell, violinist, was heard in the Town Hall on the afternoon of Oct. 31. He played compositions ranging from Bach to Sarasate and Brahms, in all of which musical sincerity was evident.

Mr. Morrell has a large tone, but his performance Sunday afternoon was marked by faulty intonation. In the Brahms A Major Sonata and the Bach Chaconne for violin alone he displayed a tendency to slide into a tone and to slur phrases. This was done in apparently a sincere effort to extract the utmost from the music, but to at least one audi-

tor it appeared as a lack of musical intuition, and the means defeated the end.

The audience, however, was pleased with Mr. Morrell's interpretations, and to the Chaconne he added the Air on the G String, with organ accompaniment played by Everett Tutchings. The Vivaldi-Natchez A Minor Concerto, with the able organ and piano accompaniment of Mr. Tutchings and Josef Wohlmann, concluded the announced program.

E. H. F.

Arthur Baecht, Violinist

Arthur Baecht, a very able violinist, gave a recital Sunday afternoon, Oct. 31, in Steinway Hall. Handel's Sonata in A and Vieuxtemps' Concerto No. 5, made up the major part of his program. Shorter numbers were Wilhelmj's arrangement of Schubert's "Ave Maria," Kreisler's Rondino on a theme by Beethoven, Hubay's solo from "The Violin Maker of Cremona," Borisssoff's Valse Staccato and Saint-Saëns' "Introduction and Rondo Capriccioso." Mr. Baecht displayed a sound technic and a smooth, agreeable tone. The Sonata, especially in its swifter movements, suffered a lack of coherence but the watered themes of Vieuxtemps' Concerto were given rather more than their due of tonal beauty and understanding. Arthur Loesser played excellent accompaniments.

E. A.

Alexander Brachocki, Pianist

Alexander Brachocki's pianistic gifts could stand the test of a more interesting program than he elected to play in Aeolian Hall on the afternoon of Oct. 31. Mr. Brachocki has an adequate technical equipment and musical intelligence of which he made the best use in interpreting the compositions heard on Sunday afternoon, but his enthusiasm as a musician is directed more toward the playing of stock works than toward giving the less frequently heard masterpieces a place in the sun, if his list is to be taken as evidence. Beethoven's Sonata, Op. 31, No. 3, was played clearly, facily and with painstaking consideration for its musical content. Mr. Brachocki's tone was of sufficient variety to enhance the interest of this composition. The romantic spirit of Schumann's "Papillons" found an apt communicant

in Mr. Brachocki, and this early opus of the Zwickau master was played feelingly and with just a dash of youthfulness. Brahms, some conventional Chopin and Liszt, and pieces by Paderewski and Stojowski completed his printed list.

S. M.

Reinold Werrenrath's First

The great throng that always turns out for any appearance of Reinold Werrenrath, braved the downpour and arrived en masse for his first concert of the season in Carnegie Hall, Sunday afternoon, Oct. 31. Mr. Werrenrath has been in better voice. Occasional roughnesses of tone were apparent, but his performance as a whole was marked by that love of singing, that honesty of purpose, that has gone to make him one of the most popular concert artists of the day. He began Sunday afternoon with Secchi's beautiful "Love Me or Not" and then went on to sing an interesting arrangement by Harry Spier of "Sally in our Alley," George Monro's "My Lovely Celia" and "When Dull Care" arranged by Lane Wilson. An excellently balanced group of German lieder followed—Schubert's "Meerestille" and "Gruppe aus dem Tartarus," Franz's "Mädchen mit dem Rothen Mündchen" and Richard Strauss' "Allerseelen." Then came Valentine's cavatina from "Faust," a group of recent English ballads and a final group of Werrenrath specialties. Every song had its mood and every mood was given its full value by the interpreter—"Meerestille" was stilly calm, "Gruppe aus dem Tartarus" storming, striding, "Mädchen mit dem Rothen Mündchen" lilting, light, and "Allerseelen" deeper, wise. The audience liked especially Charles' "Green Eyed Dragon," Fisher's "Connemara Shore," Deems Taylor's "Plantation Love Song," Felmann's "Boots" and White's "King Charles." Needless to say there were many encores. Herbert Carrick played his usual good accompaniments.

E. A.

Mme. Lund Opens Season

Charlotte Lund, whose operatic recitals in the Princess Theater are always a feature of the musical season, gave

[Continued on page 22]



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THEY gave Nikolai Sokoloff the tush when he made his appearance on the stage at Masonic Hall last evening.

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"Then came back the familiar 'Afternoon of a Faun,' by Debussy. He makes it a pagan poem, as beautiful as gossamer."

Archie Bell—The Cleveland News.

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NEW YORK, NOVEMBER 6, 1926

SCHOOL BAND CONTESTS

INTEREST in the State and national contests between high school and grammar school bands has increased during the last two years with a rapidity which must give great satisfaction to the National Conference of Music Supervisors, whose Committee on Instrumental Affairs has charge of the activities, in cooperation with the National Bureau for the Advancement of Music. The growth is best realized by a comparison of the booklet of eight pages issued by the National Bureau in 1924 with the forty-eight page booklet just published.

In 1924, the first year of this movement, the committee conducted or cooperated in five State contests; during 1925 in ten state and two sectional contests; during 1926 in fifteen State, one sectional and one national contest. The prizes in all these contests have been donated by National Association of Band Instrument Manufacturers.

As the purpose of these contests is education, the committee is endeavoring to improve the instrumentation of school bands and to build up a better type of repertoire. To this end, recommendations are made for a standard instrumentation for the sixty-eight piece band, and music has been carefully selected for the contests.

Entries for the State contests in 1927 will close on March 1. Council Bluffs, Iowa, has been tentatively chosen as the place for the national contest, which will probably be held the last Friday and Saturday in May.

In the first national high school band contest, held last June in Fostoria, Ohio, thirteen bands

competed, the States represented being Illinois, Indiana, Iowa, Kentucky, Massachusetts, Michigan, New York, Ohio, Texas and Utah. It is too early yet to know how many entries will be made this season, but it is safe to assume that the representation of States will be increased.

CERTIFICATION OF TEACHERS

VIRGINIA has joined the list of States wherein the boards of education cooperate with the State associations of music teachers in the maintenance of standards. A proposal for such cooperation, submitted by the Virginia Music Teachers' State Association through its president, Edwin Feller of Norfolk, was accepted by the State board of education and embodied in a resolution prepared by Thomas D. Eason, director of teacher training.

In this resolution the board agrees to accept the services of the association in the issuing of special certificates to music teachers. The association will examine only teachers of applied music who are not graduates of accredited educational institutions or who do not hold satisfactory certificates. By conducting these examinations, the association hopes to be of assistance to musicians who have been unable to attend colleges and conservatories and wish to secure recognized status as teachers.

Cooperation of this kind is an excellent procedure. The association of teachers becomes an active aid to the State in keeping up the standards of musical instruction and in detecting unqualified persons whose teaching would affect those standards detrimentally.

THE CRITIC'S TASK

EVERYONE feels qualified to give advice to critics. Most that is offered is superficial and beside the point. Seldom does one find advice of such sound and helpful character as is expressed by Henry J. Watt in *Music and Letters*:

"The work to be assumed by a conscientious critic who aims at the formulation of a standard must be of the hardest. He must outpace the rate of musical absorption that is characteristic of his day. That will follow naturally from his increased opportunities and harder work. In virtue of his greater practice, he should be able to guide his public toward the more acceptable novelties. And for such judgments balance of sensitivity is the first requisite. The difficulty of new music lies in the novelty of style it may contain. Every hearer brings to it a mind trained on the music of his own generation and brought thereby into a certain average state of expectancy, sensitivity and appreciation. Upon such a mind any distinctly novel work must enter awkwardly. Every new idiom will stand forth prominently. It is these purple patches that make any contemporary estimation of true musical values so hard, especially if they color the whole work by some radical change of style.

"The duty of the critic is to leap ahead of his time, testing his experience constantly till he finds some new balance. He must be constantly concerned with the very latest creations. But ideally, at least, his more extensive and assured judgments should be concerned with what has become for him classical, but for his audience is still in the main new and unbalanced."

NATIONAL MUSIC WEEK

OBSERVANCE of National Music Week now seems to be firmly established as a communal activity of the spring time. The advisability of changing the date has been discussed more than once, and the question was again recently raised by several local committees. In order to settle this point in accordance with the wish of the majority, the National Music Week Committee of New York City conducted a referendum vote.

The committee reports that up to October 26 replies had been received from 558 cities. Of this number, 480 cast first-choice votes for the week beginning the first Sunday in May—the period during which Music Week has been celebrated in recent years. In addition, 18 other cities cast a second-choice vote for that week, and eight committees gave it third place. The minority of 78 cities scattered their first-choice votes widely, no one week receiving as many as twenty votes.

A very large majority vote was also recorded in favor of continuing the custom of a simultaneous observance of Music Week throughout the United States. Only four cities voted against this synchronization.

Personalities



Prima Donna Pauses at Bayreuth

There is no part of Europe that Ganna Walska has not visited either as prima donna or as tourist. During the summer she joined the number who made pilgrimages to Wagner's musical Valhalla, Bayreuth. Above she is seen at the Ermitage, in the quaint Bavarian city, wearing a coat that will charm those who can boast any connoisseurship in wraps.

McQuhae—Allen McQuhae was specially engaged as the Atwater Kent artist to sing at the Chicago Radio Show on Oct. 15.

Case—For the seventh time in the last six years, Anna Case was to sing before the Iowa State Teachers' Association meeting at Des Moines on Nov. 5.

Vreeland—According to astrologers, there is no mystery why Jeannette Vreeland, soprano, should have followed music. Mme. Vreeland was born on Sept. 30, and is under the rulership of Libra, the sign of harmony, and Venus, the beautiful goddess of music. Music and art make a strong appeal to the children of Libra.

Millar—Frederick Millar, British bass, need never go hungry in any part of the United States. He has been voted an honorary member of the United Restaurant Owners' Association of America, which carries with it a perpetual invitation to be the guest of the organization at any of the 2000 restaurants represented in its membership. Mr. Millar was recently guest soloist at the association's annual convention in New York. He gave two groups of songs which won him an ovation and the special vote of honorary membership.

Ross—Having arrived late one night at Atlanta, Stuart Ross was sleeping peacefully in his hotel the next morning at 9.45 when the telephone rang, and he heard, over the wire, that he was expected to give a piano recital in the Knabe Studios at 10 o'clock and that his audience was even then assembling. Mr. Ross dressed quickly and, dispensing with breakfast, wrote out a program for the occasion. At 10.10 he was at the piano. The concert lasted an hour and a half. Mr. Ross says that he was still dozing through the first number, and that when he really awoke, it was too late to be nervous.

De Kresz—Anent the visit of Queen Marie, Geza de Kresz, former Rumanian court violinist, who has just returned to this country to open his concert season, says the royal visitor has done much for music in her country. With a natural interest in the art, she has sponsored many concerts in Bucharest and has been active in encouraging the development of peasant music, particularly the native "doina." Mr. de Kresz wears the Officers' Cross of the Order of the Crown of Rumania, which was bestowed upon him by the late Queen, "Carmen Sylva."

Koussevitzky—Old friends often take separate ways and then meet again under strange circumstances. Serge Koussevitzky, conductor of the Boston Symphony, has recently come upon a former acquaintance in an unexpected manner. The friend is an Eighteenth Century bass viol, which Mr. Koussevitzky played several years before the war, in Moscow, in concerts of ancient music with Henri Casadesus. The bass viol, in a large collection of old instruments, has since come into the possession of the Boston Symphony, as a memorial to its founder, Henry Lee Higginson. Mr. Koussevitzky may again have the pleasure of playing on the instrument.

Point and Counterpoint

By Cantus Firmus, Jr.

'Gator, 'Gator! Who'd Be a 'Gator?



FROM a friend 'way out in Florida, Mrs. Firmus has just received a colored picture postcard with the enticing caption, "Enjoying the Florida Sunshine." Portrayed under this golden announcement is a friendly group of alligators, restfully sprawled about 'neath the shade of sheltering palms or some other kind of foliage that may easily be palmed off as authentic by the traveling sender. As the mouths of several sprawlers were open at the moment the siesta was captured by the photographer, it is safe to assume they were drowsily singing "Ombra mai fu," or another popular ditty by Mr. Handel which refers to "cool breezes" that "fan the glade."

Of course quite a lot of patience is expressed in this reposefulness. Patience is needed on such occasions to give the right tone to proceedings. Without patience the tone is likely to be too sharp or too flat, and while the 'gators are perfectly flat on the ground, their teeth are doubtless sharp. Many singers, according to the dictum of Mrs. Firmus when the postman brought this card to her attention, could profitably study the alligators' leisurely way of doing things. Instead of rushing about the country on concert tours, they would save their managers a lot of trouble by just congregating in one place and singing all together. This method would be much simpler for the public, too. As matters stand, the concert fan must spend so many nights going to recitals that he has no evenings left to mend the roof, hew down the tall timber on his estate, milk the cows or mind the baby.

If all the singers emulated 'gators in the matter of unanimity, a lot of free time would accrue to the musical enthusiast. Then there is the saving of railroad fare and hotel expenses to be considered, to say nothing of the exercise involved in dashing about from center to center on busy itineraries.

Yet there is another side to the question. Let alone the painful detail of a performance trailing off without bouquets of flowers, there is the horrific possibility of some obtuse hunter coming along and shooting down the performers with the sordid object of marketing eventual purses and hand bags. Critics might even appear on the scene disguised as sportsmen and armed with rifles cunningly concealed in typewriters; and heaven knows the artist suffers enough from critical attacks as it is.

Perhaps we had better let well enough alone. Mrs. Firmus thinks so, too.

A Bucolic Note

BROUGHT into the city for the first time in his life, a lad from country regions was taken to the opera. Asked

afterwards how he liked it, he remarked: "That stout gentleman has a good voice for callin' cows."

Ode to Music

WHEN MUSIC, heavenly maid, was young,
The prattlings of her infant tongue
Were monophonic, gentle, mild,
She was a most retiring child.

But not for long did this young miss
Remain a modest chrysalis.
Ah no! before a century older
Her voice and actions had grown bolder.

She spoke with contrapuntal verve,
In pompous fugues, without reserve,
And often did the neighbors shock
By playing boisterously with Bach!

The Mother Muse was much aghast,
And to the young iconoclast
She sternly said: "It is amazing
How you've departed from your raising!"

"Your Operas are much too daring,
Your Symphonies are quite ensnaring,
I shudder at your loud Sonatas,
And wonder at your gay Cantatas!"

But Music went her way perverse,
A way which led from bad to worse.
She voiced free speech in Paraphrase,
In Overture and Polonaise.

She Marched and Waltzed and Taran-
telled
Until a suffering world rebelled,
Nor did she cease her actions bold
But Schottisched, Galloped, Barcarolled!

And now she's reached the Jazzing age,
Which is, by far, the wildest stage
Through which she's passed;—Yet rash
and dapper,
She is a most alluring flapper!

ALETHA M. BONNER.

IT'S a small house that has no radio.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Camilla Urso

Question Box Editor:

When did Camilla Urso make her American debut? How old was she at the time? Is she still living?

"FIDDLER."

Hartford, Conn., Oct. 29, 1926.

Camilla Urso made her American debut in 1852, at the age of ten years. She died in New York, Jan. 20, 1902.

???

The Psaltery

Question Box Editor:

Please describe the construction of the psaltery. KATE TAYLOR.
Detroit, Mich., Oct. 21, 1926.

The psaltery was something like a zither and varied in shape and the number of strings. It was played on the knee, leaving both hands to play and damp the strings. In Chaucer's *Canterbury Tales*, "The Miller's Tale," the lines

occur, "He kist hir swete and taketh his sautrye, And playeth faste and maketh melodye," which would go to show that there was also some display of technic.

???

Reyer Operas

Question Box Editor:

What operas by Reyer have been sung in this country? How is his name pronounced? X. Y. Z.

Salt Lake City, Oct. 27, 1926.

"Salammbô" has been sung in New York and both "Salammbô" and "Sigurd" in New Orleans. The pronunciation is "Ray-yair."

???

The Madrigal

Question Box Editor:

Will you publish a definition of the madrigal? G. R.

Newark, N. J., Oct. 31, 1926.

The following definition taken from

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

Baker's Dictionary of Musical Terms, is a concise one. "The Madrigal was originally a short lyrical poem of an amorous, pastoral or descriptive character, hence, a poem of this kind set to music which is polyphonic, with incessant contrapuntal variations and based (in the stricter style) on a cantus firmus; it is without instrumental accompaniment and differs from the Motet in being of a secular cast. This style of composition appears to have had its rise in the Low Countries towards the middle of the Fifteenth Century, spreading thence to other European States, and cultivated with peculiar success in Italy and England well into the Eighteenth Century.—Madrigals are written in from three to eight or more parts."

???

About Mrs. Moulton

Question Box Editor:

Can you tell me anything about a very fine singer named Mrs. Charles Moulton whom I heard here many years ago? H. R. E.

Worcester, Mass., Oct. 27, 1926.

Mrs. Moulton is now the Baroness Hegemann-Lindencrone and is living in Copenhagen. You will find a most interesting story of her life in her book "In the Courts of Memory."

???

The Concert Overture

Question Box Editor:

Is there any difference between the form of a concert overture and the overture to an opera? Please give the names

of some of the concert overtures that are most played. J. H.

Toronto, Oct. 14, 1926.

Originally, the term "overture" applied to the introductory music to an opera, oratorio or drama, and in the development of dramatic music the overture went through a number of definite changes in form. Thus the dramatic overture has "form," though nowadays many composers may seem to neglect it, as many modern operas have little, if any, instrumental introduction. During the Nineteenth Century the term was applied to orchestral pieces intended merely for concert use. It is now used loosely, and may designate anything from a fantasy to a symphonic poem. Some concert overtures frequently heard are Tchaikovsky's "1812" and "Romeo and Juliet," Mendelssohn's "Hebrides," Beethoven's "Dedication of the House" and Brahms' "Academic Festival."

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STOCK GIVES FIRST BEETHOVEN PROGRAM

Two Symphonies and Triple Concerto Heard—Matinées Commence

By Eugene Stinson

CHICAGO, Oct. 30.—The Chicago Symphony played, at yesterday afternoon's regular subscription concert, the first of the special programs in which the centennial anniversary of Beethoven's death is to be observed. On Oct. 26, the first concert in the second season of Tuesday subscription matinées was given before a large and appreciative audience.

The initial Tuesday afternoon program was as follows:

Overture to "Oberon".....Weber
(In commemoration of the hundredth anniversary of the composer's death.)
Fifth Symphony.....Tchaikovsky
"Invitation to the Waltz".....Weber-Weingartner
Nocturnes.....Debussy
"Nuages," "Fêtes".....Smetana
The Moldau.....Smetana
(Part II of "My Fatherland.")

Mr. Stock's genius as a conductor is never more strikingly displayed than in his treatment of the overture form. His admirable orchestra, with so incisive a tone, so fine a co-ordination in its various sections, admirably serves its leader's notable gift for exposition statement. And when an overture is as well made as that to "Oberon," Mr. Stock is easily able to convert it into a miniature drama.

The same talent for explicit narrative stood the Tchaikovsky Symphony in rather ghastly stead, for while the reading was highly polished, it was also almost cruelly frank, none of the overwrought style, being concealed in an otherwise glittering performance.

A certain rhythmic emphasis, apparent in the Tchaikovsky number, was carried over, after an intermission, into Weingartner's solicitous expansion of "The Invitation to the Waltz." The Nocturnes were delightfully played, and Mr. Stock's genial nature cordially asserted itself in a resilient rendering of "Moldau."

The orchestra's first Beethoven program comprised the first two Symphonies and the Triple Concerto, the latter having been played on but two previous programs in the organization's thirty-five years' existence. The soloists were Alfred Blumen, young Viennese pianist who made his American debut in Chicago last spring and is now a member of the faculty of Bush Conservatory, and, from Mr. Stock's organization, Jacques Gordon, concertmaster, and Alfred Wallenstein, principal 'cellist.

Crowded audiences attended both concerts. The Concerto proved the most interesting item in the list, for its freshness of interest, if not wholly because it surpasses the symphonies in structure or in vitality. It was delightfully performed. Mr. Gordon employed an expressive tone, and, naturally, both he and Mr. Wallenstein had at their command that expertness in ensemble which makes them valuable as principals in the orchestra. Mr. Wallenstein displayed a characteristically graceful style. Mr. Blumen, a genuine artist, enlivened his performance of the decorative piano part with much skill, coloring even the slightest figures with significance. The three soloists were in complete rapport, and the light but exquisite orchestral accompaniment was beautifully played.

Mr. Stock's taste for Beethoven is of great scholarlyness. He devoted himself to a highly finished, though impersonal, exposition of the musical elements which are abundant even in these earliest of the symphonies. They were somewhat

coldly revealed, but their coldness had the glitter of impeccable workmanship.

At the popular concert of Oct. 28, the "New World" Symphony, the favorite Dohnanyi Suite, Op. 19, Grieg's Overture, "In Autumn," and Alfvén's "Midsummer Wake" were played, Mr. Stock relinquishing his bâton to his assistant, Eric De Lamar, after the Dvorak Symphony. The usual large and responsive audience attended.

BERKELEY ARTISTS ACTIVE

Music Teachers Meet—Chamber Music Appreciated—MacDowell Club Organized

BERKELEY, CAL., Oct. 30.—The first October meeting of Alameda County Branch, Music Teachers' Association, was held at the Piano Club with guest soloists. A double trio from the Twentieth Century Club sang compositions of Clara Ross Ricol and Hatten-Taylor. Bertha Weber played piano numbers from her Suite "Alaskan Legends" and her "March of Triumph," the latter written after a visit to the battlefields of Verdun. These were all enthusiastically received.

Josephine Wilson-Jones is president of the local branch. Under her patronage, the Amphion Club comprising the younger members of this branch, gave an ambitious program at her home. Two guest soloists were heard—Bethel Stack of Seattle played MacDowell's "Tragic" Sonata and Leginska's "Puppet Dance" and Gilbert Chick, tenor, sang Rachmaninoff's "Night," Chadwick's "Sweet Wind That Blows" and "The Danza." The Club String Quartet played acceptably. Dean Donaldson, violinist and president, and Katherine Kent, pianist, were heard to advantage.

The last of the summer series of concerts in the Greek Theater brought a string quartet and two pianists in the Schumann Quintet in E Flat, and Brahms' Quintet in F Minor. Both numbers were creditably performed and received spontaneous applause. The quartet comprised, Antonio de Grassi and Robert Rourke, violinists; Hother Wismer, viola; William Dehe, 'cellist. Margo Hughes was at the piano in the Schumann work, and Mertianna Towler, piano, played in the Brahms number.

The Etude Music Club, of over twenty years activity, has opened its fall season. An early day was given over to Mrs. J. I. DelValle, who lectured on "The Art and Music of Chili and Peru." Other programs of the month are: one devoted to "New World Music" and "The Modernists."

A MacDowell Club has been organized, open to all clubwomen of the county with a view to helping in furthering the work of the Peterboro Colony. Mrs. Helene Groff Gettell, dramatic reader, is the newly chosen president.

A. F. SEE.

Miami Forms Ambitious Oratorio Association

MIAMI, FLA., Oct. 30.—A new organization has sprung into life in Miami, to be known as the Chamber of Commerce Community Music Oratorio Association. Papers have been filed for incorporation, with J. K. Dorn as president, C. E. Riddle as vice-president and Mrs. W. Clifton Littlewood as executive secretary. The executive board includes prominent musicians and music lovers: S. Ernest Philpitts, Percy Long, Earl Billings, and W. W. Culbertson. The following chairmen of committees are named: Mr. Culbertson, finance; Mr. Dorn, publicity; Mrs. Littlewood, chorus; Mr. Long, local artists, and Alfred Wiley, director of the chorus. The present plan includes the booking of famous artists for at least two of the concerts discussed for the season. Members have been recruited largely from community choruses already formed in various sections of the city. Oratorios contemplated for production are "Messiah," "Paradise Lost" and "Samson and Delilah." A. M. F.

Los Angeles Lectures on Philharmonic Programs Are Begun

LOS ANGELES, Oct. 30.—Sarah Ellen Barnes, Hollywood piano teacher, has begun a series of lectures, under the music department of the Los Angeles Public Library, on programs of the Philharmonic. Miss Barnes will illustrate the themes in the various compositions to

WASHINGTON EVENTS

College of Music Has Attractive Schedule—Ensemble and Latvian Music Heard

WASHINGTON, Oct. 30.—The Washington College of Music schedule of concerts for the season includes six senior student recitals, five junior recitals, four special voice programs, two special violin concerts and one special piano program. All these are to be given in the concert hall of the College.

In addition to recitals in the College, three public concerts are on the calendar in the Central High School.

The first of the recitals of the College was given on Oct. 15, when a very interesting program was given by advanced students from the piano, violin, and voice departments. Among those participating were Maxwell Short, Lillian Ruth Latham, Dorothy Russell Todd, Fritz Maile, Barbara Case, Martin Dowd, Evelyn Scott, Dorothy Sornborger, Seba Christie and Rose Kravits.

The Minister from Latvia, M. Seya, gave a talk before the members of the City Club on "The Art and Music of Latvia," Oct. 22, when he was assisted by Paul Bleyden, tenor, and Mrs. Bleyden, pianist.

The National String Quartet, composed of Henri Sokolov, violinist; Samuel Feldman, viola; Max Pugatsky, second violin; and Richard Lorleberg, 'cellist, gave a fine program before the Arts Club on Oct. 19. D. DE M. W.

be performed under Walter Henry Rothwell. The lectures, free to the public, will be given on alternate Thursday mornings. H. D. C.

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American Soprano

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—Springfield Republican.

Early Bookings

New Britain, Conn. November 16th
Montclair, N. J. November 18th
Stamford, Conn. November 19th

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THEODORE KATZ

VIOLINIST

SCORES IN CHICAGO RECITAL

Mr. Katz probably was attracted to it by its abundant technical display which set forth his facility, his infallible accuracy and his vital and virile tone.—Chicago Herald & Examiner, Glenn Dillard Gunn.

Theodore Katz Shows Artistry in Violin Recital

Mr. Katz gave an excellent performance of the Grieg sonata. There were appreciation for the music and poetic feeling expressed with beauty of tone. The changing moods were brought out with variety of tone coloring, and it all moved with an easy flow.

It was sincere playing without undue effort to make effects, but the meaning of the music was made clear.

Mr. Katz proved himself a capable artist, one with grasp of the music, good tone and clean technique.—Chicago Evening Post, Karleton Hackett.

"THEODORE KATZ GIVES A VIOLIN RECITAL AND IS BETTER THAN EVER. Theodore Katz demonstrated himself to be a considerably better violinist than he has ever been before. . . . Mr. Katz puts plenty of vitality into his performances. . . . His quality was good and his spirit undimmed." Chicago Tribune, Edward C. Moore.

"One of the most enjoyable violinists Chicago hears."—Eugene Stinson, Chicago Daily Journal.

"VIOLINIST GIVES EXCELLENT RE-NDITION OF EDWARD GRIEG SONATA. Clean, mechanical presentation of the music. . . . refined and musical tone. . . . The prevalent demand for recognition was his fine tone, its lyric quality and the natural elegance of his interpretation. . . . his technical prowess and his clarity in performance were other qualities worthy of commendation."—Chicago Daily News, Maurice Rosenfeld.

"Warmly colored tone and excellence of technical method."—Chicago Eve. American, Herman Devries.



Katz has significant talents and attainments. The latter comprehend the technical requirements of his instrument to a degree that justifies the title of virtuoso. The former include the gifts of taste and refinement, the sense of interpretative restraint and economy of effect, the feeling for the delayed climax. In short, his address has real power and eloquence and he proved that this sonata is still a work of charm and grace and fire.

American Works Listed for Publication

The Society for the Publication of American Music announces that Leo Sowerby's "Northland" Suite and Howard Hanson's "Lux Aeterna" have been selected by the music committee for publication this season. These will be the first orchestral compositions issued by the Society, which has confined itself, since its foundation in 1919, to the publication of chamber music. Composers previously honored by the Society are Daniel Gregory Mason, Alois Reiser, Henry Holden Huss, Leo Sowerby, David Stanley Smith, Tadeusz Jarecki, William Clifford Heilman, Charles Martin Loeffler, Albert Stoessel, Frederic Ayres, Aurelio Giorni, Carlos Salzedo and Frederick Jacobi.

Address c/o Musical America, 2114 Straus Bldg., Chicago



WEEKLY SURVEY OF EUROPE'S MUSIC



German Bach Society Holds Fourteenth Festival

Dust of Oblivion Is Briefly Lifted from Works of Seventeenth Century's Lesser Composers—Orchestral and Choral Forces of German Capital Revive Church Music, by Bach's Predecessors, in Gala Lists—Furtwängler with Philharmonic

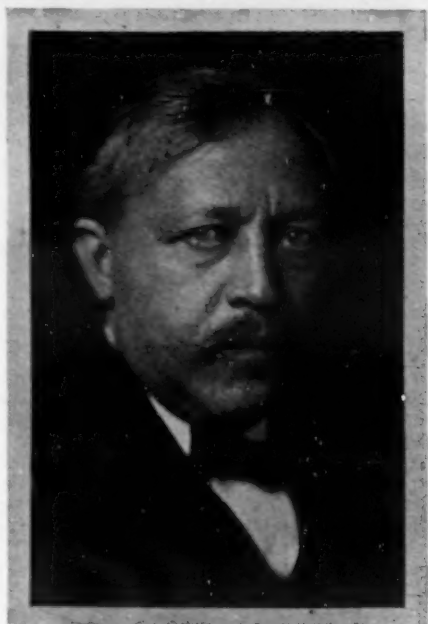
BERLIN, Oct. 15.—For a week the music of Bach has occupied chief interest. Exhibitions of mementos, concerts and other programs were given in this city from Sept. 30 to Oct. 3, when the new German Bach Society held its fourteenth festival. This famous organization was founded in 1903, with its seat in Leipzig. It has carried on manifold activities, including the performances each year of some of the lesser known works of the composer and the issuing of a year book.

This year the programs were not restricted to this great composer, but included works of his contemporaries and predecessors. There was much interest for all those who love the polyphonic music of this period in noting the general resemblances of style in the compositions of Buxtehude Tunder, Zachow, Krieger and Schütz, which made up the first afternoon program in the Singakademie. The choral works of these Seventeenth Century worthies contain much that seems today of the dust. Of all the music heard, the psalm of Heinrich Schütz, "Sing to the Lord a New Song," impressed as nearest to keeping the spark of individual life. The performances were rather routine ones, though musicianship was shown by the conductor, Karl Thiel.

Bach's "Rivals" Pale

Bach came into his own at the first evening concert in the Philharmonic Hall. Siegfried Ochs conducted, among other works, several cantatas of the composer. It was interesting to note the contrast between the treatment by Bach and Schütz of the same texts in two cases.

Though there was an elaborate contrapuntal structure and much vivacity in the lesser creator's music, there was a monotony of effect. Still, considerable interest was found in the performance of a newly discovered cantata for the Feast of Michaelis by Schütz. The Philharmonic Orchestra and the



Georg Schumann, Who Conducted Concerts of the Bach Society's Festival

Chorus of the State Academy of Music gave the works.

The second day brought performances, under Georg Schumann's direction, of varied instrumental and vocal works of Bach. Mr. Schumann was one of the soloists, with Herman Hoppe, in a two-piano concerto in C Major, with orchestra. The morning concert was purely orchestral and it included some exquisite moments in the First Brandenburg Concerto. Then there were a Concerto for four violins and orchestra by Vivaldi and a Symphony for two flutes and strings by Bach's son, Wilhelm Friedemann.

The second evening concert was devoted to cantatas—beautifully given by the Singakademie Chorus, and soloists.

Gertrud Förstel, soprano, won especial acclaim in the solo cantata, "Wir hatten viel Bekümmernis." Organist and cembalist were included in the accompanying ensemble.

On the final day six churches of the city devoted their musical programs to Bach works. In the afternoon, at the Singakademie, the chamber music program was of especial beauty. There were a Trio in C Minor for flute, violin and piano, a G Major Sonata for Violin and Piano, and the C Major Sonata for two violins and piano. On the same bill, there were works by Telemann, Pachelbel and J. R. F. Fischer, played on a modern reproduction of the cembalo by Alice Ehlers. The final evening's concert was devoted to the Mass in B Minor, led by Schumann—this monumental work bringing a fitting conclusion to the fête.

Furtwängler Conducts

The musical autumn, apart from the festival, has held much of note. The first Philharmonic concert, under Wilhelm Furtwängler's leadership, was given before a well filled hall. The leader departed somewhat from local tradition by giving Franck's Symphony—which is a comparative rarity in this city. Elly Ney was the soloist in Beethoven's E Flat Major Concerto, reaching true heights of individuality in the Finale. "Till Eulenspiegel" closed the concert.

George Meader, tenor of the Metropolitan Opera in New York, gave a lieder program with much taste. Celius Dougherty was a discreet accompanist. The highest point of the evening was Mahler's "Songs of a Traveling Journeyman."

In a festival concert given to mark the eighty-eighth birthday of Ernest Eduard Taubert, as dean of local musicians and member of the Senate in the Academy of Arts, the artists heard included Walter Kirchhoff, tenor, who is to join the Metropolitan Opera ranks this winter. The program included works of Taubert, who was active for years as

Venus de Milo Inspires New Hubay Opera

PARIS, Oct. 18.—The Venus de Milo has provided material for numberless advertisements, humorous gags and literary allusions. Now the famous statue is to be brought to lyric life in a new opera which, according to report, Jenő Hubay, the Hungarian violinist and composer, is completing.

teacher at the Stern Conservatory and as a music critic.

Joseph Szigeti played a new Stravinsky Suite and an Ysaye Sonata in a recent list.

Maria Ivogün was the soloist at the first of the Bruno Walter orchestral concerts on Oct. 4. She sang works of Mozart in beautiful style.

The opening of a new music salon, the Odeon, was a recent event. This hall is under the auspices of the well-known phonograph firm, which has recently entered into business alliance with the Columbia Company in America. Among those heard in the gala opening concert were Lotte Schöne, soprano, and Karl Martin Oehman, tenor.

Massenet Monument Completed for Paris



From "Comœdia"

Monument to Massenet by Verlet and Tournaire, the Designs for which Contain Figures from the Composer's Operas

PARIS, Oct. 22.—A new Massenet monument has recently been designed by the sculptor Verlet and the architect Tournaire. It was unveiled in the Luxembourg Gardens on Oct. 21 by Edouard Herriot, Minister of Public Instruction. Gustave Charpentier also spoke.

The monument possesses considerable interest, as it has in its designs figures from the composer's operas. The feminine figure at the left is that of *Manon*. On two sides of the monument are bas-reliefs. That shown in the picture has the figures of the *Jongleur de Notre-Dame*, *Thaïs* and *Marie-Magdaleine*. On the other side are represented *Manon*, *Werther* and *Don Quichotte*.

to the new version performed by E. J. Dent, and De Falla's "Puppet Show of Master Pedro," heard at Bristol two years ago. Adrian Boult will conduct the Birmingham Municipal Orchestra, and the performances take place at the Theater Royal.

Dorsey Whittington, an American pianist, made his London debut recently with considerable success.

London Musicians' Demand Stops Poldini Opera

LONDON, Oct. 25.—After seventeen performances, the operetta by Poldini, "Love Adrift," was closed at the Gaiety Theater here. It is reported that the musicians asked for a week's salary in advance, and as the financial support of the opera was not as great as expected, the management suspended performances. The work had won an artistic, if not a popular success. The prima donna rôle was sung in English by Eva von der Osten, from the Dresden State Opera.

American Soprano Appears at Strasbourg

PARIS, Oct. 14.—Helen Daniel, American soprano, who is singing this season in the Municipal Opera of Strasbourg, has won success there in the rôle of *Rosina* in "The Barber of Seville." Miss Daniel has appeared there in six operas.

Vienna Raises Beethoven Monument

VIENNA, Oct. 17.—A monument to the memory of Beethoven has been erected here. The celebration of the centenary next February will include a special ceremony before this memorial.

Zandonai Composing New Opera

ROME, Oct. 14.—Riccardo Zandonai is at work on a new lyric drama. It is based on the legend of Saint Julien l'Hospitalier.

Promenade Concerts Close and Season Gains Impetus in London's Halls

Final Novelties of Popular Series Under Sir Henry Wood Are Native Works by Eric Coates and Frederic Austin—Recitalists Heard in Recent Days Include Kreisler, Hofmann, Bauer and Brailowsky—Opera Festival for Bristol

LONDON, Oct. 16.—The "Proms" Season has come to an end, with much success achieved in the general plan of concerts under Sir Henry Wood. The only relative failure was found in the plan to devote one evening a week to Haydn and early works of Mozart, as this music for the epicure did not appeal to the public, and the programs were varied with other fare.

The final span included mostly repertoire works, though there was a sprinkling of new works. Thus there were given an orchestral Fantasy, "The Three Bears," by Eric Coates, which combines considerable fancy and programmatic portraiture. A more ambitious work was Frederic Austin's Orchestral Suite, "The Insect Play," which is illustrative of the sardonic comedy by the brothers Capek, in which the foibles of humanity are satirized under an entomological guise. It can truly be said that Mr. Austin has pictured the spirit of this unusual play, as it is a laudable attempt.

The "Romantic" Concerto of Joseph Marx was played by Victor Schöler.

The Viennese composer pays tribute to Strauss and others in this work. His is the schoolman temperament.

The recitals of recent days have brought some superb playing by celebrities. Kreisler was heard before a great throng at the Albert Hall. Josef Hofmann again showed his enjoyable command of style in the Brahms-Handel Variations, and other works at Wigmore Hall. Harold Bauer was quite in his element as soloist in the first of the autumn series of the Queen's Hall Orchestra—an all-Beethoven list. Alexander Brailowsky has opened a series of recitals marked by great virtuosity.

Bristol Opera Fête

Much interest lies in the enterprising operatic performances which Napier Miles is organizing at Bristol. These begin with a performance of Mozart's "Così fan Tutte," rechristened in English "The School for Lovers."

Other operas to be performed include Ethel Smyth's "Entente Cordiale," which will be given for the first time in public; Stanford's "Traveling Companion," Purcell's "Dido and Aeneas," according

New York Concerts

[Continued from page 15]

the first one of the present year, on the evening of Oct. 31, assisted by Samuel Ljungkvist, tenor, and N. Val Pavey at the piano. Instead of confining her attention to one opera, Mme. Lund, possibly as a sort of forecast of the operatic season, gave a miscellaneous program of arias selected from works in the active repertoire of the Metropolitan, with the exception of Debussy's "L'Enfant Prodigue." Mr. Ljungkvist sang arias from "L'Elisir," "Manon" and "Walküre" and with Mme. Lund, duets from "Manon" and "Cavalleria Rusticana." Mme. Lund made explanatory remarks between her numbers, adding materially to the interest of the recital. The audience was a large one and of the distinction customary at this artist's appearances.

J. A. H.

Tito Schipa in Recital

Croakers who steadily maintain, and often with reason, that *bel canto* is declining, receive a severe check when Tito Schipa sings. For in Mr. Schipa's art are combined gifts and qualities which, according to tradition, were possessed in full measure by leading vocalists of a bygone day—a voice of exceptional smoothness, imagination, musicianship and technical skill of the highest order.

These attributes were plentifully displayed in Carnegie Hall on the evening of Oct. 31, when Mr. Schipa gave a concert, with José Echañiz playing exactly the kind of accompaniments that were required. The range of the lyric tenor is inevitably limited in concert performance, but within the boundaries set by nature, Mr. Schipa develops his powers to a remarkable degree. Tone of gratifying warmth, tone that is rich in the lower and medium registers as well as appealing in the highest reaches, an instinctive and cultivated sense of form, uncanny control of breath and expression that is fervent without transgressing the canons of good taste made the evening memorable. "Il mio tesoro" from "Don Giovanni" was a miracle of beauty; old English songs by Munro, Carey and Young were interpreted with the requisite finesse; the "Liebestraum" of Liszt, which became a duet by reason of Mr. Echañiz' musicianly interpretation of the piano part, was raised to a high plane of sentiment, and Latin songs almost without number were added as encores. All received treatment that brought out Mr. Schipa's fondness for delicate shading, and all roused an overflow audience to vociferous demonstrations of approval.

As a solo pianist, Mr. Echañiz, playing music by Scriabin and Liszt, had his own personal success. One of his encores was a number composed by Mr. Schipa.

D. B.

Philip Gordon Gives Memphis Recital

MEMPHIS, TENN., Oct. 30.—Philip Gordon gave a piano recital in the ballroom of the Hotel Peabody on Oct. 24 before a large and interested audience. The program included Beethoven's "Moonlight" Sonata, a group of Chopin numbers, a Concerto by MacDowell, and the player's own arrangement of "The Volga Boatmen's Song." Mr. Gordon added several encores. He appeared under the auspices of the Witzman-Staber Piano Company.

B. M. R.

Utah Fraternity Offers Scholarship

SALT LAKE CITY, Oct. 30.—Delta Chapter of Kappa Gamma Psi, national music fraternity, will offer a free scholarship on an orchestral instrument, in return for which the student must play in the University Orchestra. Officers of the chapter are: President, Norman H. Martin; vice-presidents, Irving Jenkins and Armont Willardson; secretary, Kearnes Ferri, and treasurer, William Bradshaw.

L. E. E.

Chopin's Piano Used in Washington Concert

WASHINGTON, Nov. 3.—The piano which Chopin used when he composed his Funeral March, and on which he played at his last concert, in February, 1848, was used at a Chopin concert given under the auspices of the National League of American Penwomen, in Washington Auditorium, on Nov. 1, by Maurice Dumesnil. The instrument was shipped from Paris. This is the first time the piano has been taken from its home in France, and it is not expected that such a concession will again be made. Through the agency of Isidor Philipp of the Paris Conservatoire, the tour has been arranged for to aid the fund being raised for French musicians who were disabled in the World War. This piano was used by the Countess Delphine Potocka, who played for Chopin when he lay dying in his Paris apartment in October, 1849. The piano was brought to this country through arrangements between Maison Pleyel of Paris, and Chickering & Sons of New York and Boston.

A. T. M.

CINCINNATI FILLS STAGE FOR TALLEY

Soprano Opens Thuman Series—Steinway Hall Formally Opened

By Philip Werthner

CINCINNATI, Oct. 30.—Marion Talley, assisted by Maximilian Rose and Emil Polak, appeared here on Oct. 14 as the first attraction in the Artists' Series under the management of Herman Thurman. Music Hall was crowded to its capacity, and so many auditors were seated on the stage that there was little room for the artists. Miss Talley's unusual combination of girlish simplicity and accomplished vocal technic appealed irresistibly to the large audience, and she was accorded an enthusiastic welcome.

R. E. Wells, local manager for the Steinway & Sons, formally opened the new Steinway Hall, at 28 East Fourth Street, with a reception on Oct. 15. The following day Mr. and Mrs. Wells gave a dinner in the Hotel Gibson in honor of Mr. and Mrs. Frederick T. Steinway of New York, about 200 guests being seated at the tables. A musical program was presented by Marguerite Melville Liszewska, Italo Picchi, Dan Beddoe, Karin Dayas, Louise H. Snodgrass, Ilse Halbauer, August Soendlin, Mrs. R. E. Wells, Uberto Neely, Walter Heermann, Lillian T. Plogstedt and Thomie Prewett Williams.

Alpha Chapter of Delta Omicron Sorority presented Faye Ferguson, pianist, in a recital on Oct. 15 in the roof garden of the Hotel Gibson. This young artist, who has always displayed exceptional ability, was in fine form. A reception followed the program.

Bertha Baur gave a reception on Oct. 19 in the Cincinnati Conservatory in honor of the new members of the faculty: Corinne Moore Lawson, Rudolph Thomas, Karin Dayas and Daniel Erin-court.

Frank van der Stucken, first conductor of the Cincinnati Symphony and present director of the annual May Festival, has consented to become a patron for the Delta Omicron National Musical Sorority. The invitation was extended to him by Eta Chapter, established in the College of Music, of which he is still honorary dean after having served many years as its director.

WEBER HONORED BY DETROIT'S SYMPHONY

Orchestra Is Fêted in Second Visit with Easton as Soloist

By Mabel McDonough Furney

DETROIT, Oct. 30.—The Detroit Symphony, Ossip Gabrilowitsch, conductor, was heard on Oct. 21-22 in Orchestra Hall, with Florence Easton as soloist. The program:

Overture to "Der Freischütz".....Weber
Fourth Symphony.....Schumann
Aria, "Abscheulicher" from "Fidelio,"
Beethoven
"Intermezzo Goldoni," Op. 127 for
strings.....Boschi
Oriental Fantasia, "Islamey".....Balakireff
(Orchestrated by Casella)
Aria of "L'Enfant Prodigue,"
Debussy
"Vissi d'arte," from "Tosca".....Puccini

Soloist and orchestra shared honors at this second pair of subscription concerts. Mme. Easton's singing of the aria from "L'Enfant Prodigue" won such acclaim that she was obliged to repeat it. The Boschi intermezzi created a similar furor, although they could not be played a second time. The opening number was played in commemoration of the death of Weber. It would have proved an admirable finale, as a song group often comes as an anticlimax at the close of an orchestral program. The orchestra played with the same finish as at the previous concerts, strengthening the belief that it has never been in such good form as this season.

The Detroit Symphony, Victor Kolar, conducting, was heard on Sunday, Oct. 24 at 3:30 p. m., in Orchestra Hall. Ilya Schkolnik was the soloist. The program was as follows:

Overture, "Les Dragons de Villars,"
Mallart
"Nänie".....Ljadoff
"Music Box".....Ljadoff
"Caucasian" Sketches.....Ippolitoff-Ivanoff
Ciaccona.....Vitali
Waltz, "Enjoyment of Life".....Strauss
Introduction and Rondo Capriccioso,
Saint-Saëns
Excerpts from "Bartered Bride,"
Smetana

This was a day of several personal triumphs, for Mr. Schkolnik was accord-

ed his usual ovation, D'Avignon Morel scored emphatically with his organ obbligato in the Ciaccona, and Hermann Kolodkin and R. Guilhot were roundly applauded for their viola and English horn parts in the "Caucasian" Sketches. Mr. Schkolnik again demonstrated that he is an accomplished soloist with a commanding technic and a sonorous, even tone. The men responded with alacrity to Mr. Kolar's direction and the audience applauded their efforts vigorously. Several of the numbers were heard at these concerts for the first time, "Nänie," the Strauss Waltz and the excerpts from "The Bartered Bride."

On Tuesday and Wednesday afternoons, Oct. 26-27, Victor Kolar and the Detroit Symphony gave a program in Orchestra Hall before capacity audiences of school children. Mr. Kolar offered Herbert's "American" Fantasy, two movements from Carpenter's "Adventures in a Perambulator," "Deep River," two movements from Skilton's Suite, "Primeval" and others of similar kinds. The children were keenly interested, and listened with intelligence. There were speeches by Miss Rhett, Mayor Smith, Mr. Gabrilowitsch and Manager Webb. The festivities concluded with the singing of "America."

On Tuesday evening, Oct. 26, the re-organized Detroit Symphony String Quartet made its first appearance at a benefit concert in the Majestic Theater. The present personnel is Ilya Schkolnik, first violin; William Graefing King, second violin; Valbert P. Coffey, viola, and Georges Miquelle, cello. The Quartet was formed a year ago, but spent the past season perfecting its ensemble, the gratifying results of which were evidenced in the two works played on Tuesday.

Upper Iowa University Forms Chorus

FAYETTE, IOWA, Oct. 30.—Upper Iowa University has formed the largest musical organization in its history. This is a chorus numbering fifty-five voices. A number of programs are planned under the direction of Clara Hoyt.

G. S.



Photo by Nicholas Ház

BEATRICE

MACK

THE NEW YORK TIMES,

THURSDAY, OCTOBER 21, 1926.

BEATRICE MACK CHARMS.

Lyric Soprano Gives Many Encores in Aeolian Hall Recital.

Beatrice Mack, lyric soprano, gave an enjoyable recital at Aeolian Hall last evening. Her voice has a clear, silvery quality, very agreeable to the ear, and she sang with intelligence and charm.

A delightful group of Italian songs opened the program, two lively and melodious folksongs arranged by Geni Sadere, a lovely air by Respighi and a stornellata by Pietro Cimara, well suited to the singer's voice and temperament. The success of the French group was Albert Roussel's "Ros-signol," for flute and voice alone, quite a difficult vocal piece, which deserved the applause it received. Miss Mack displayed the flexibility of her voice in Sir Henry Bishop's time-honored "Lo! Here the Gentle Lark," with flute accompaniment. The applause was great and brought an encore. The Mexican folksong "Estrellita" arranged by Frank La Forge. The singer's command of legato was best observed in "Solvej's Lied," and her cool, clear tones were well suited to the "Ständchen" of Richard Strauss. Songs in English completed the program.

Miss Mack was recalled after every group and gave encores during the course of the evening. Harry Kaufman gave sympathetic accompaniment at the piano, while Edward V. Meyer played the flute obbligato.

Miss Mack will be heard in New York again this season in joint recital with Victor Wittgenstein, pianist at Aeolian Hall, February 17th, 1927.

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DAYTON LIKES CONCERT BY LEWIS AND HUTCHESON

Soprano and Pianist Applauded in Joint Appearance Before 3000 Persons

DAYTON, OHIO, Oct. 30.—Complimentary, indeed, to music was the record of a week which applauded those sterling artists, Mary Lewis and Ernest Hutcheson, as few artists have been honored in formally opening a Dayton music season. The reception accorded Miss Lewis and Mr. Hutcheson on Oct. 18 in Memorial Hall, formally opening the 1926-1927 music season, was really an ovation. The audience numbered approximately 3000.

The encore to Miss Lewis' first group was "Lass with the Delicate Air." Her operatic contribution, "Depuis Le Jour" from "Louise," pleased so greatly that a double encore was demanded. These were "Musetta's Waltz" from "La Bohème" and "Si Mes Vers Avoient des Ailes" by Hahn. Dayton's love for the spiritually appealing manifested itself in the singer's reception after her rendition of "The Holy Child," which she substituted for the programmed "Iris" of Ware. Farley's "Night Wind," "Rain" by Curran, "My Lover is a Fisherman" by Strickland and Foster's "One Golden Day" followed. Lester Hodges, at the piano, was very generally commended for his work.

Mr. Hutcheson opened his portion of the program with the Chopin Sonata in B Flat Minor. His second group presented the artist's own arrangement of the scherzo from the Mendelssohn "Midsummer Night's Dream." Daytonians very generally approved the player's sympathetic interpretations of the subtle Mendelssohn moods. His own arrangement of the tremendous "Ride of the Valkyries" of Wagner was much applauded. Mr. Hutcheson's other programmed numbers included Percy Grainger's "Irish Tune from County Derry," and the Prelude in F Sharp Minor from his own Op. 11.

Following the concert Miss Lewis and Mr. Hutcheson, with Lester Hodges, accompanist, were the guests of honor at "Runnymede" at a supper arranged by Mrs. H. E. Talbott. Arrangements were made for fifty, including members of the Civic League Board and a group of prominent local musicians. On Tuesday evening Miss Lewis was complimented with a dinner party at Wilbur Wright Field, with Captain and Mrs. Jack Colgan as host and hostess. In honor of Mr. Hutcheson, Alverde Sinks, pianist and composer, received a number of friends Sunday afternoon at her home. There were more than 100 guests representative of social and musical circles. Receiving with the hostess were Mmes. Carl Sinks, Charles Funkhouser, Mr. and Mrs. John A. McMillan, Mr. and Mrs. William G. Frizzell, and Harry Wilson Proctor.

Teachers of piano in Dayton indorsed unanimously the appearance of Mr. Hutcheson and saw to it that many of the younger students of piano were in the audience.

Melchior Arrives for Bookings

Lauritz Melchior, who has been singing in opera in Berlin, this summer, returned to America in time for a pair of appearances with the Cincinnati Symphony on Oct. 29 and 30. Mr. Melchior will sing with the New York Philharmonic on Feb. 24 and 25 and with the Philadelphia Orchestra on April 8 and 9. He has been re-engaged by the Metropolitan for his second season.

Recovering the Actor's Lost Vocal Art



WHILE Richard Hageman was conducting in opera in Los Angeles recently he managed to find time for an afternoon in Universal City, where he made a brief but devastating investigation of vocal conditions among the genus *motion picturæ actorus*. Reginald Denny is he who gives forth such heroic tones above, and Director Seiter it is who is so moved by Mr. Denny's vocal-

ism. To Mr. Hageman, conducting at the right, must much of the success of this performance be credited. Renee Thornton, soprano, who is Mrs. Hageman, and Francesco Daddi, who spent his vacation with the Hagemans in Los Angeles, do not appear to be awfully appreciative of Mr. Denny's art. Mr. Hageman re-opened his New York studio on Oct. 23.

PITTSBURGH HEARS OPERA

"Namiko-San" is Given for First Time in This City

PITTSBURGH, Oct. 30.—The Manhattan Opera Company appeared in Syria Mosque on Oct. 21 with Tamaki Miura singing the title rôle in "Namiko-San," which received its first hearing in this city. Mme. Miura was well received. In a fine cast, Graham Marr and Sergi Radamsky were prominent. The composer, Aldo Franchetti, conducted. The opera was preceded by a worthy performance of the Pavley-Ukrainsky Ballet, conducted by Adolph Schmid.

The Western Pennsylvania Chapter of the American Guild of Organists began its season on Oct. 19 with a recital by Alfred Hamer in Trinity Church. The program included Widor's "Symphonie Romaine" and other French works.

Frank Kennedy appeared in a piano recital in the P. M. I. on Oct. 22 and was cordially greeted.

Ralph Lewando presented Carl Rosenberg, violinist, in recital on Oct. 25. This young performer acquitted himself nobly, playing Cecil Burleigh's Concerto in A Minor, and smaller numbers. In Brahms' Sonata in D Minor, for piano and violin, he had the faultless cooperation of Earl Truxell.

A public community concert was given in the Irene Kaufmann Settlement on Oct. 24. Artists appearing were: Elsa Stockman, pianist, and Dora Levett Steinberg, soprano.

W. M. E. BENSWANGER.

Jeritza Delights Newark Throng

NEWARK, N. J., Nov. 1. — A large audience heard Maria Jeritza, in the

UKRAINIAN CHOIR REPEATS SUCCESS IN WASHINGTON

Chamber Music Trio Gives First Public Concert—Students Appear in Recital

WASHINGTON, Oct. 30.—The Albaugh Bureau of Concerts, under the local management of T. Arthur Smith, presented Alexander Koshetz and his Ukrainian National Chorus in the Washington Auditorium on Oct. 24, before an appreciative audience.

The chorus, as usual, created great interest among music lovers with exquisite work. Three outstanding numbers were those in which solo voices were used, "Our Lady of Potchaiv," arranged by Leontovich; the "Hill on the Steppe," and a Lullaby arranged by Barvinsky-Koshetz. Max Pollikoff, violinist, was the assisting artist, and had to respond to many encores.

The Washington Trio, composed of Helen Ware, violinist; Margaret Day, cellist, and Eugenia Cherniatskaia, pianist, made its first public appearance in Rauscher's Concert Hall on Oct. 25. A large and representative audience was present. The program consisted of Beethoven's Trio in B Flat, Op. 97; a Trio by Schubert in B Flat, and the Brahms Trio in B, Op. 8, played by request. Each instrumentalist showed herself well grounded in the art of chamber music.

Dr. Hugh Rowland Roberts, dean of the vocal department of the Washington College of Music, presented two of his students in recital, Oct. 27, in the Concert Hall of the College. Barbara Case, soprano, and Romeo Guaraldi, tenor, delighted the audience. Fanny Amstutz Roberts was the artistic accompanist.

DOROTHY DEMUTH WATSON.

and Debussy. Several encores were necessary before the audience decided to go home. Assisting Mme. Jeritza were Maximilian Rose, violinist, and Emil Polak, pianist.

P. G.



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—New York Times.

"Delivered her solos in a well restrained style."—New York Sun.

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Week Adds Impetus to Chicago Season

Artists Famous in Varying Fields Lend Distinction to Current Events—Piano, Vocal and Ensemble Programs Embrace Wide Range of Composition and Interpretative Art

CHICAGO, Oct. 30.—Chicago's music season gained notable impetus with Sunday afternoon's concerts, when Tito Schipa, Ernestine Schumann Heink, George Liebling and Léon Sametini, Ossip Gabrilowitsch and the Elman String Quartet were heard. Reinald Werrenrath and Barre Hill, the latter a newcomer, represented the week's baritone.

The Peak of Good Singing

Mr. Schipa drew an audience that filled the auditorium Oct. 24, when he gave an admirable program with the assistance of José Echaniz, who played superb accompaniments and admirable piano solos.

Mr. Schipa, essaying German for the first time in this city, gave a fine lyric performance of the Preislied from "Die Meistersinger." Other items were an aria from "Mignon," some old Italian classics, and songs by French writers such as Massenet and Fauré.

Numerous extra numbers were supplied in response to insistent demand. Mr. Schipa was in excellent trim, gave ample display of his accomplished *fil de voix*, many hints of his impassioned and romantic style. As usual, he upheld the finest traditions of aristocratic vocalism and polished interpretation.

Mme. Schumann Heink, pausing at Orchestra Hall on her golden jubilee tour, sang a program consisting mainly of songs she long ago stamped with her own personality and authoritative art. She was fervently acclaimed by a sold-out house. The singer's absolute mastery of tone production, the remarkable scope of her interpretative style and the ample means still at her service suffice to maintain this artist at a unique emi-

nence. Katherine Hardeman, violinist, and Stewart Wille, accompanist, were her associates.

George Liebling, giving his first local concert of this season in Kimball Hall on Oct. 24, presented a piano program almost entirely composed of his own works. Mr. Liebling wisely selected Léon Sametini to assist him in the performance of his Second Sonata, in B Flat Minor, as well as in a group of his own compositions for violin solo.

Mr. Liebling's thoughts in composition flow with spontaneity. While he is in sympathy with the romantic school, he is by no means hampered by what now appear to some to be its limitations.

The Sonata was ingratiating, melodious and rhapsodic in character. This work, like the two violin solos, admirably played by Mr. Sametini, as well as "La Cubana," the "Toccata Americana" dedicated to Otto H. Kahn, "Lucifer's Song," a Toccata de Concert and an interesting Etude in Double Notes after the Impromptu in A Flat of Chopin, were listed for their first performance in this city.

Mr. Liebling is a virile and accomplished pianist, and was heard by an appreciative audience.

Quartet Makes Début

The Mischa Elman Quartet made its first Chicago appearance Oct. 24 at the Studebaker, giving works by Haydn, Beethoven and Tchaikovsky. The players found themselves at their best, apparently, in the last. A genuine musicianliness of workmanship and a true artistic feeling pervaded the performance.

Ossip Gabrilowitsch was greeted by cordial friends in the Playhouse on Oct. 24, when he culled from his extensive

piano repertoire representative items from all periods. He observed Beethoven and Weber anniversaries with performances of the "Appassionata" Sonata and "The Invitation to the Waltz." Mr. Gabrilowitsch's playing was enjoyable both for its extreme beauty and for the comprehensive grasp of diverse styles he displayed. Few pianists heard in Chicago can command so sympathetic an interpretative gift for so extensive a list of writers.

Elizabeth Post, a soprano with an exemplary diction, a pleasant voice and discerning though unobtrusive style, made a highly successful Chicago debut in the Goodman Theater on Oct. 24.

Recitals Are Enjoyed

Clarence Eddy, organist, was heard in Kimball Hall, Oct. 28, playing with his characteristic fusion of scholarliness and intimacy. A large audience cordially applauded their eminent fellow-townsmen.

Florence MacGrath, a young soprano with a clear and well-employed voice, sang with agreeable mastery of her talent in the Fine Arts Recital Hall on Oct. 28. Agnes Conover supplied finished accompaniments.

Janice Scott, a young pianist from Kansas City, was heard in the free Kimball Hall recital yesterday noon, playing with a fine, vigorous tone, a forceful style and with ample evidence of promise for the future. Allen W. Bogen, organist, was heard on the same program with pleasure.

Reinald Werrenrath, who has been heard here infrequently for several seasons, appeared in joint recital with Jacques Gordon in Orchestra Hall on Oct. 26, for the benefit of the Little Flower Settlement. Although little or no public announcement of the event had been made, a large audience attended.

Mr. Werrenrath's mastery of his baritone voice is always enjoyable, and he aroused his hearers to a most cordial display of approval. He sang two groups of songs and the Cavatina from "Faust" with virile tone. Mr. Gordon, concertmaster of the Chicago Symphony, is a favorite Chicago musician. He played

Van der Stucken to Conduct Symphony During Reiner's Absence

CINCINNATI, Oct. 30.—Frank van der Stucken has been asked to conduct the Cincinnati Symphony as guest while Fritz Reiner is in Philadelphia at the invitation of Leopold Stokowski. This invitation to Mr. van der Stucken is another of many expressions of good will that have been extended to the first leader of the orchestra by the board of directors. PHILIP WERTHNER.

two groups of violin pieces, some in his own arrangement, with dexterous technique and an invigorating style.

Barre Hill, an unusually interesting young baritone from Detroit, sang in Kimball Hall on Oct. 26, including the entire "Dichterliebe" Cycle of Schumann on a well-chosen list. Mr. Hill is somewhat youthful to attempt so exhaustive a test of a singer's ability, and it was remarkable to observe how completely he held interest through an uninterrupted performance of the sixteen songs. Mr. Hill has a sensitive appreciation of the *lied*, a voice of extreme resonance, of ample range and power, and a style which gives evidence of conspicuous talent.

Prince Alexis Obolensky, Russian bass, made his Chicago debut in the Playhouse this morning in a recital. He was assisted by Fritz Renk, violinist. The singer's vibrant voice was admirably handled and was especially effective in Russian folk-songs and in two songs by Rachmaninoff. A full measure of ability was also noted in his performance of airs by Mozart, Lully, Caccini and others. He was effusively greeted by an interested audience.

Mr. Renk skillfully played portions of Wieniawski's G Minor Concerto and other pieces to admirable accompaniments by John Wiederhorn.

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MUSICAL REVIEWS COVER WIDE RANGE

Quarterlies Contain Many Articles of General Interest

In the October issue of the *Musical Quarterly*, Daniel Gregory Mason continues his discussion of "Artistic Ideals," his third article dealing with "Workmanship." In this series Dr. Mason shares with others his gleanings in literary fields, presenting quotations pertinent to all sincere workers in art and weaving them together with significant comments of his own.

"There is only one irremediable failure for an artist," he concludes, "and that is being persuaded away from his own path. When, instead of staying in his study where he belongs, he allows himself to be tempted, cajoled or bullied into the market-place, where he has no business to be, he finds himself deafened, blinded, distracted, his leisure invaded, his values turned topsy-turvy, and his work debauched. There is no cure for him then but to turn back to his own work and place."

Edgar Istel contributes a study of the personality and works of Manuel de Falla, well illustrated with musical examples. In "The Amenities of Duet Playing," Ernest Brennecke, Jr., not only argues persuasively that piano duets are one of the best indoor sports, but incidentally tells where many interesting things can be found in four-hand versions.

Other articles in the number are "The Role of Affectation in Music" by Chittenden Turner, "The Music for Shakespeare" by Jan Nierling, "Opera Publics of Europe" by Bennett Challis, "Victor Maurel: His Career and His Art" by Francis Rogers, "The Musical Mentality of Holland" by Herbert Antcliffe, "The Health of Musicians" by J. F. Rogers and "Music and the Mediterranean" by Hansell Baugh. Last, but by no means least, is the department of "Views and Reviews," wherein Carl Engel comments wittily on Ezra Pound's little volume, "Antheil and the Treatise on Harmony."

What "Pro-Musica" Has

Charles Koecklin has the place of honor in the *Pro-Musica Quarterly* for October. The leading article is the first half of his "Some Questions Concerning Musical Acoustics," translated by Greta Torpadie, and on later pages are found his photograph, a biographical sketch and a catalogue of his principal compositions. The problems discussed by M. Koecklin are those involved in the rela-

tions between the natural scale and the equal temperament system.

"In some cases," he says, "I see an advantage to be gained in returning to the exact intervals of the natural scale—notably for the performing of ancient chorales. The comparison of the different scales obtained through employing the foundation of the scale of C of acousticians gives us intervals of one or two commas higher (or lower) than the exact interval; new resources which will perhaps be used by the music of the future." From this premise, he proceeds to an exhaustive study of intervals and their instrumental application.

Jeanne Herscher Clément contributes an article on "Music of Spain," which will be concluded in the December number. Maude V. Hazelton has a short aperçu of Marcel Proust as a "Master of Nuance" in his many references to music. Letters from Paris and Moscow are contributed by René Chalupt and Michel Quadri. The remainder of the pages chronicle activities of Pro-Musica chapters in the United States, of members of the honorary board and of artist members.

About Woodwind Music

The second number of *Woodwind News*, a quarterly review edited by Gustave Langenus, one of the best known clarinetists in the United States, has made its appearance. The publication is devoted exclusively to matters of interest to woodwind players, but the layman as well will find enjoyment and informational profit in many of the articles.

Mr. Langenus founded his review with a definite policy—to encourage the formation of more chamber music organizations, orchestras and bands; to foster the movement for free municipal music schools and State conservatories; to stimulate composers to write for woodwind ensembles, and to carry on propaganda for the best in music. His purposes and ideals deserve commendation.

Each number of the *Woodwind News* contains a music supplement. That supplied with the current issue is the "Pastorale" from the incidental music written by Jean Sibelius for Maeterlinck's "Pelléas et Mélisande," arranged by Mr. Langenus for woodwind quintet.

Schumann Heink Sings at Farewell in Indianapolis

INDIANAPOLIS, Oct. 30.—The Murat Theater was filled from balcony to orchestra pit and all stage seats and standing room were taken on the evening of Oct. 22, when Ernestine Schumann Heink gave her farewell recital here. The audience showed great enthusiasm for the art which Mme. Schumann Heink still displays, and paid a loyal tribute to her magnetic personality. "My Heart Ever Faithful" by Bach, "Before the Crucifix" by La Forge, and many other songs made popular by her during her long career were on the program. Stewart Wille, accompanist, and Florence Harde-man, violinist, added to the evening's pleasure and celebration.

Carl Schluer Gives Berea Recital

BEREA, OHIO, Oct. 30.—Carl Schluer, head of the piano department in the Baldwin-Wallace Conservatory, gave a recital on Oct. 26, playing Chopin, Godowsky, Paderewski, Liszt and Saint-Saëns. The audience commended him specially for the delicacy and warmth of his Chopin and the brilliance of his technic in the C Minor Concerto of Saint-Saëns. In the performance of the Concerto, Mr. Schluer had the assistance of Thelma Merner at a second piano, and of Albert Riemenschneider at the organ.

Very Young Pianists Appear in Omaha

OMAHA, NEB., Oct. 30.—Cecil Berryman presented his two sons, Edward, aged six, and Warren, four years old, in piano recital recently. Edward played a group of his own compositions. The program contained numbers by Bach, Beethoven, Haydn, Mendelssohn, Mozart, Handel, Gluck, Gabilowitch, Rebikov, Strauss and Schumann.

M. G. A.

Opera Club Formed in Salt Lake City

SALT LAKE CITY, Oct. 30.—On the initiative of Governor George H. Dern of Utah, a grand opera club has been formed, which numbers among its charter members some of Salt Lake's most prominent musicians. The purpose is to study grand operas. Professor Giles of the University gave one of the opening lectures.

L. E. E.

Iowa Federated Clubs in Board Meeting

CEDAR RAPIDS, IOWA, Oct. 30.—At the call of the President, Mrs. George Judisch, the fall board meeting of the Iowa Federation of Music Clubs was held here Oct. 15 and 16 in the Montrose Hotel. At the same time and place, the executive board of the Society of Music Teachers of Iowa, President Mr. A. C. Hayden of Creston, also met.

After preliminary conferences, the boards were entertained at luncheon by the Beethoven Club, the Music Department of the Woman's Club and the Coe College faculty. Following this, a joint session was held when tentative plans were made for a correlated meeting of the two organizations at Ames, the first week of March, 1927, which will feature several well known speakers and artists.

Plans made by the President of the Iowa Federation of Music Clubs and the Publicity Chairman, Miss Minnie Daggett of Conrad, with Mr. Everett Cheshire of Des Moines, for greatly increased bulletin extension were approved at this time. Mr. Cheshire proposes to publish the bulletin monthly sending free copies to all members. E. H. Wilcox of Iowa City was appointed editor.

Following the board session a reception was tendered by the two music clubs, and Friday night a delightful concert was given by Anna Burmeister and Theodore Schauwecker, of Chicago.

Contests Are Featured

On Saturday the feature was the contest held for junior and student musicians. There were sixty-four entrants in the two divisions, by far the largest number in the history of the organization. This was due to the splendid cooperation given by the local organizations, the scholarships offered by six of the music schools and the splendid cash prizes given by Mr. Carl Weeks of Des Moines.

The junior prize winners were: Piano, Division A—J. Herrick first; De Elda Elwood, second; Division B—Mary Jane Griffin, first; Nadine Troyak, second; Division C—Caila Sgarlata, first; Harriett Newfeldt, second; Violin, Division A—George Nehls, first; Virginia Ohman, second; Division B—Mary Chalmers, first; Robert Vane, second; Division C—Maxine Kessler, first; Bruce Chase, second.

Interstate students chosen for the Sesquicentennial were:

Piano—Alice Spencer, first; Mary Reeder, second; soprano—Frieda Schmidt, first; Velma Tobin, second; organ—Fay Beach, not contested; cello—Walter Potter, not contested; violin—Darwin Newton, not contested; baritone—Paul Feddersen, not contested.

Among the fifty or more auditors were the following officers of the Iowa Federation of Music Clubs: Mrs. George Judisch of Ames, president; Mrs. Nellie M. Johnson of Muscatine, vice-president; Mildred Gleason of Waterloo, recording secretary; Mrs. C. O. Van Winkle of Fort Madison, treasurer; Mrs. Carl Ristvedt of Story City, librarian, and E. H. Wilcox of Iowa City, chairman of national contests.

Also present were four members of the executive board of the Iowa Society of Music Teachers—A. C. Hayden, president; Tolbert McRae of Ames, vice-president; Ruth Stevenson of Webster City, secretary-treasurer; and P. G. Clapp of Iowa City, director. The local committee was composed of Eleanor Houts, Mrs. I. M. Preston and Mrs. Ben Ogden.

French-American Opéra-Comique Season Billed for Jolson Theater

A season of French-American Opéra Comique will open on Monday evening, Nov. 22, in the Jolson Theater. "Giroflé-Girofla" will be the opening opera. This will be sung in French on Monday, Wednesday and Friday evenings and at the Thursday matinée and in English on the other evenings and at the Saturday matinée. The French principals, under the direction of E. Thomas Salignac, sail from France on the Paris. Rehearsals have begun for the American section. Max Bendix will be artistic director of English performances, and Jefferson De Angelis will be stage director and appear in buffo rôles. Productions will be given with a chorus of forty that is being trained in both French and English. An orchestra of the same number will play under the baton of Mr. Bendix at the English performances, and under J. Clemandh for those in French.

Gala Opening of Philadelphia-La Scala Opera Company Announced

PHILADELPHIA, Oct. 29.—George E. Nitzsche, president of the Philadelphia-La Scala Grand Opera Company, announces that the presentation of "Il Trovatore" on Saturday evening, Nov. 13, in the Metropolitan Opera House, will employ the Philadelphia Chorus of seventy-five at the gala opening of the company's third season. This organization has its own chorus, orchestra and ballet, and with its artistic staff, headed by Riccardo Stracciari and James de Cavarria, promises to give music lovers of the city one of the best seasons ever presented here. Francesco Pelosi is the director general; the stage direction will remain in the hands of Luigi Raybaut, and Pirro Paci will conduct.

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Rosenthal Will Make Eighth American Tour

(Portrait on front page)

MORIZ ROSENTHAL, pianist, returns to America this month, arriving on the Majestic on Nov. 16. This will make Mr. Rosenthal's fourth consecutive visit to these shores in as many years.

Since the age of ten, Mr. Rosenthal has been a prominent figure in the world of music, for he was a child prodigy and played with distinction in public at that early age. His study of music began when he was eight years old. He was born in Lemberg, Galicia, in 1862, so his career on the concert stage covers a period of about sixty years. That was interrupted in the beginning, however, by his years of study as a pupil of Mikuli, Joseffy and Liszt, and his six student years at Vienna University. Thus, Mr. Rosenthal is one of the few living pianists who have taken the tradition of the golden age of piano playing from the fountain head.

Mr. Rosenthal has written a number of compositions, but those for which he is most famous are his paraphrases on Strauss waltzes, which he has played on his tours in America to the bewilderment of audiences everywhere.

The musical genius of Mr. Rosenthal has in no way beclouded the broad phases

of his personality. As a raconteur and jokester he is inimitable. Some of the best stories that have sprung spontaneously from his ebullient wit have since passed into the common stock of musical anecdotes, and many of us tell them without knowing that there should be a credit line, Moriz Rosenthal. As a writer, he has a style as brilliant as his conversation, and his recent memoirs of Liszt, among other literary contributions of late, have been read with delight in both hemispheres.

After his fourth American tour, in 1906, Mr. Rosenthal made no more professional visits to this country for seventeen years. But when he returned in 1923, he was found to be the same astonishing virtuoso as before.

This season's concerts begin on Sunday evening, Nov. 21, when Mr. Rosenthal will broadcast over station WJZ in the Maxwell series. He will give three New York recitals in Aeolian Hall—Dec. 12, Jan. 27, and March 3. He will also appear in the Biltmore Friday Morning Series, at one of the Sunday night concerts in the Metropolitan Opera House, with the Boston Symphony and Philadelphia Orchestra, and in Farmington, Conn.; Springfield, Mass.; Ann Arbor, Mich.; Chicago, and with the Philomel Club, Brooklyn.

LOCAL ARTISTS APPEAR AT CONCERTS IN SEATTLE

Ensemble and Solo Participants Give Pleasure in Programs of Artistic and Personal Interest

SEATTLE, Oct. 30.—The Cornish Trio gave the first of a series of historical recitals Oct. 15, in the Cornish Theater, playing Couperin's Fourth "Concert Royal," Rameau's Second Concerto, Haydn's Trio in G and Mozart's Trio in C. The personnel of this artistic ensemble is Peter Meremblum, violinist; Kolia Levienne, 'cellist, and Berthe Poncy Dow, pianist.

The Music and Art Foundation, Mrs. A. S. Kerry, president, sponsored a students' concert in the Olympic Hotel. Those taking part were Mary Kalk, Marian Meaker, Ruth Yanover, Dorothy Newman Smith, Frank W. Harmon, Minnie Hurwitz Bergman, Marjorie Chandler, Edith Kendal, Pauline Kaifer, Lenora Ward and Irene Williams.

A scholarship at the University of Washington was awarded Leonard Miller, pianist and pupil of Edouard Potjes.

Two of the Cornish series of concerts scheduled for this season have been given. Myron Jacobson, composer-pianist, and Kolia Levienne, 'cellist, both members of the Cornish School faculty, gave a program of sonatas. A high degree of musicianship was displayed in Rachmaninoff's Sonata in G Minor, and in Grieg's A Minor Sonata. A recital of Mr. Jacobson's songs, given by Helen Lowe and Florence Beeler, was the other attractive concert. The singers were assisted by Mr. Jacobson at the piano.

Paul Pierre McNeely pupils appearing in individual recitals during October

were Janet Chalmers, Edith Nordstrom, Helen Keppler and Lyle McMullen.

The art program of Jacques Jouverville's vocal students had as acceptable soloists Ellen Colby Strang, Wilma Carr, Persis Welts, May Neal, Paul Tenney, Swanbild Jule Pope, and Eugene O'Neil. Mr. Jouverville directed ensemble numbers.

Ruth Basilides, pianist and pupil of Harry Krinke, listed works by MacDowell, Torjussen, Albeniz, Strauss, Moszkowski, Rachmaninoff, Poldini, and Liszt, at a program in the Washington Hotel.

The Aeolian Quartet, a group of singers from the studio of Clifford Kantner, made a favorable impression in an appearance at the Wilsonian Hotel, assisted by Sydney Dixon, tenor. In the quartet are Gladys Mougin, Florence McGinnis, Esther Wohlgamuth, and Ellen Reep, accompanied by Ruth Wohlgamuth.

DAVID SCHEETZ CRAIG.

Concerts in Oakland Hold Interest

OAKLAND, CAL., Oct. 30.—Wilhelmina Wolthus, pianist, gave an interesting farewell concert in the New Concert Hall recently. Much of her study has been done in this region, with Paul Steindorff, Phylida Ashley and others, but her more recent work has been with Sigismund Stojowski, to whom she returns this fall. Miss Wolthus has adequate technique, and her interpretations are artistic. There was delicacy and grace in her playing of Chopin and much vigor in the Bach-Tausig Toccata and Fugue D Minor. Stojowski was represented by his "Amourette de Pierrot." Schumann, Fauré and Liszt numbers were also given. Mrs. J. I. Del Valle recently presented two advanced students, Marjorie Manheim and Dorothy Dalton, in recital. Two-piano numbers and solos were compositions of Bach, Mozart, Chopin, Grieg, Debussy, Schumann, Mendelssohn, Beethoven and Reinecke.

Winnipeg Hears Recital by E. S. Shadwick, New Minneapolis Concertmaster

WINNIPEG, CAN., Oct. 30.—Winnipeg friends of E. Joseph Shadwick, newly appointed concertmaster of the Minneapolis Symphony, had the pleasure of hearing him in recital in St. Stephen's Church on Oct. 7. Mr. Shadwick played with excellent interpretation selections by Paganini, Saint-Saëns and Cyril Scott. Maria Frankfort, soprano, was the assisting artist. Fred M. Gee was the accompanist.



Elena De Marco

CHICAGO, Oct. 30.—One of the most effective departments in the Chicago Musical College is that of concert, Chautauqua and Lyceum training. Carl D. Kinsey, manager, points out that hundreds of the smaller cities and towns of the United States depend upon Chautauqua and Lyceum courses for the major portion of their year's cultural program. The concert department of the Chicago Musical College has supplied many artists for these courses. Elena De Marco, head of the department, has outlined a course of instruction in which students find work both interesting and practical. A pianist and harpist of wide experience, Miss De Marco thoroughly understands the requirements of artists in the Chautauqua and Lyceum fields. She has proved a competent advisor to ambitious students who look forward to careers, and her pupils are developed into educators of public taste, no less than into entertainers. Study in this course includes training in a major subject under any teacher in the college, in addition to two periods weekly under Miss De Marco's direction.

Lea Luboshutz Arrives For American Tour

Lea Luboshutz, Russian violinist, arrived on the Majestic on Oct. 25. Mme. Luboshutz will open her season with a recital in the Atwater Kent Series on Nov. 7, through station WEA. Following this concert she will leave immediately for Cincinnati, where she will be soloist with the Cincinnati Symphony under Fritz Reiner, on Nov. 12 and 13, playing the Prokofiev Concerto, which she introduced to New York last season. On Nov. 20, Mme. Luboshutz will appear as soloist with the Syracuse Symphony under Vladimir Shavitch.

PROVIDENCE LEAGUE HEARS MENGELBERG

Industrial Workers Take Delight in Artistic Programs

By N. Bissell Pettis

PROVIDENCE, R. I., Oct. 30.—With the coming of mid-October, the music season in Providence seemed to burst upon the city in all its fullness. Activities so far bespeak one of the most brilliant seasons the city has known in many years.

The first of a series of three concerts under the auspices of the Providence Music League was given by the Philharmonic Society of New York, Willem Mengelberg, conductor, on Sunday afternoon, Oct. 17, in the Rhode Island Auditorium before an audience of 6000. The audience, for the most part, was made up of industrial workers in the factories, stores and shops of Providence, since the Providence Music League is, in fact, a local philanthropy through whose beneficence the series of concerts is provided at so low a cost for seats as to be only a fraction of the usual price.

These concerts are, moreover, of the highest musical character. The fund promoted by the Providence League was established several years ago by the late Edgar John Lownes, wealthy mill owner, and since his death the excellent work has been continued by Mrs. Lownes. Harry Parsons Cross, who has done much for the musical uplift of Rhode Island, is the secretary of the Music League.

At the opening concert, the Philharmonic presented a remarkably fine program, opening with the Overture to "Euryanthe," followed by the Symphonic Poem, "Pan and the Priest," by Howard Hanson. Both were magnificently played. The Mendelssohn Concerto for Violin and Orchestra introduced Scipione Guidi as the soloist. Mr. Guidi played with taste and skill. The final number, Tchaikovsky's Fifth Symphony, was superbly played.

The second in the series of concerts fostered by the Providence Music League was given in the same auditorium on Sunday, Oct. 24, by the Russian Symphonic Choir, Basile Kibalechich, conductor. It was the second appearance of the Choir in Providence. Two years ago the organization was heard here under the same auspices. A big audience was present, numbering more than 5000. The singing of the Choir was full of fascination and charm for the music-lover, suggestive as it was of the life and atmosphere of Russia. There were songs for the male voices only and songs for the female voices, the "Volga Boat Song" by the male voices being sung as only these trained Russians could sing it. All the singing was notable for its rich harmony and subtle shadings. The Slav song, "Lord Have Mercy," was so well done that it had to be repeated. Perhaps the most interesting number on the program was the Andante con Moto from Beethoven's Fifth Symphony. It called forth prolonged applause. "Chant des Cherubim" and "Pater Noster" were other telling numbers of the concert.

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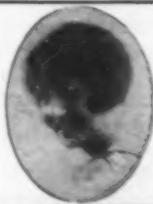
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BOSTON, Nov. 1.—The Boston Philharmonic, under the leadership of Ethel Leginska, gave its initial concert in Mechanics' Hall on Sunday afternoon, Oct. 24. Despite the inclement weather, the audience was estimated at more than 5000—believed to have been the largest audience that ever attended a symphony concert in Boston. The success of this concert was largely due to the untiring efforts of A. H. Handley, the manager, and of Miss Leginska, who for months in advance had appealed for funds and for support from numerous organizations.

The program was as follows:

Overture to "Oberon".....Weber
Symphony No. 5.....Beethoven
Prelude, Op. 8, "Triumph of Life,"
.....Peterka
(First time in America)
"Hungarian" Fantasie.....Liszt
Overture to "Tannhäuser".....Wagner

The orchestra of eighty-odd able musicians showed the skillful molding abilities of its conductor. Miss Leginska led with tireless energy and with searching insight into the musical significance of her scores. The overtures were alive with brilliance and fire. Her reading of the Symphony was vital and pliant. Championing the moderns, too, Miss Leginska discovered in the rhapsodical Prelude by Peterka vigorous, forceful and emotional music, which the orchestra played with notable virtuosity.

Miss Leginska gave a dashing performance of the "Hungarian" Fantasie for piano and orchestra, which she conducted adroitly from her position at the piano.

Prices of seats for the series run from twenty-five cents to \$1.50. The musicians are guaranteed a fixed sum for rehearsals and concerts, instead of having to wait until the end of the season for a division of the small profits.

Symphony in Lazar Novelty

The Boston Symphony gave its fourth pair of concerts on Oct. 29 and 30 before departing on its first trip of the season to Montreal, Toronto, Buffalo, Rochester and Pittsburgh. Serge Koussevitzky gave the first performance of Lazar's "Tziganes." The program, the most brilliant of the season, was as follows:

Overture, "Le Carnaval Romain".....Berlioz
Symphony No. 2.....Borodin
Scherzo, "Tziganes".....Lazar
"Pines of Rome".....Respighi

The overture was played with startling brilliance and the audience applauded until the orchestra was brought to its feet. Filip Lazar's "Tziganes" treats of the dancing, singing and turmoil of the Gypsies on a festival day in a village district. The music is scored in the modern idiom—rich in orchestration, in dissonant effect and in crackling rhythms. There is a charming, se-

ductive strain for violin. The symphony had not been played here since 1918 under Rabaud. The "Pines of Rome" was played for the third time within eight months by the Boston Symphony.

Recital by Rosa Ponselle

Rosa Ponselle, soprano, gave a recital at Symphony Hall on Oct. 24. In operatic arias by Boito and Verdi and in songs by Ross, Jammelli, Strauss, Decreus, Tchaikovsky, Kursteiner, Silberta and Carew, Miss Ponselle revelled in the luxuriousness of her vocal resources. The animation of her Latin spirit fired her interpretations of dramatic songs. Stuart Ross was a capable soloist as well as skillful accompanist.

The Russian Symphonic Choir was heard in a program of church and classical music and folk-songs in Symphony Hall on Oct. 24. Basile Kibalchich secured remarkable effects from his alert body of singers.

Dorothy George, mezzo-soprano, at her recital in Jordan Hall, on Oct. 26, sang interesting songs by Respighi, Luzzatti, Wagner, Strauss, Schönberg, Rachmaninoff, Gibbs, Chabrier, Zardo, Chabrier, Vuillermoz and Fauré. Miss George's performance was distinguished for beauty of singing, imaginative sensitivity, charm of style and notable musicianship. Her voice, of warm, sympathetic timbre, is well placed. Reginald Boardman played accompaniments of exceptional merit.

Bruce Simonds, pianist, appeared in Jordan Hall on Wednesday evening in a program of compositions by Bach, Mozart, Medtner, Ravel, Brahms and Chopin. Mr. Simonds, as in his previous recitals here, played with beauty of tone, sensitiveness of nuance and accent and a grasp of the formal and dramatic structure of his music.

Violinist in Début

Eva Stark, a young violinist, made her début at Steinert Hall on Oct. 27. She played a Beethoven Sonata in D, the Conus Concerto in E Minor and pieces by Bloch, Bizet-Kassman, Pugnani-Kreisler, Bach and Wieniawski. Miss Stark already possesses a highly developed, facile technic of finger and bow. She draws a firm, vibrant, singing tone from her instrument and disclosed virtuosic gifts. For one so young, she showed a sympathetic understanding of her pieces. Nicolai Slonimsky was an exceedingly able assistant.

Harrison Potter, pianist, gave a recital in Jordan Hall on Oct. 28. His program contained works by Scarlatti, Beethoven, a Chopin group and a group which included pieces by Brahms, Schumann, Liszt, Ernest Toch, Josip Slavenski, Griffes and Goossens. Mr. Potter's facility and command of tonal beauties, especially in impressionistic music, are already well known. He has always commanded admiration for his clarity of technic and poise of rhythm and interpretation.

Naomi Hewitt, cellist, gave a recital in the Copley Plaza Salon on Oct. 28. She played the Boellman Sonata, Saint-Saëns' Concerto in A Minor and numbers by Chadwick, Debussy, Kreisler, Bach, Cui and Popper. Miss Hewitt impressed with the depth of her tone and with her command of technic. There were warmth in her cantabile passages

Dresden to Have Cherubini Opera from U. S. Original

WASHINGTON, Oct. 30.—Through the assistance of the Library of Congress, photostat reproductions of the original and only existing copy of the score of Cherubini's opera, "Lo Sposo di Tre, Marito de Nessuna," have been supplied the State Opera of Saxony, at Dresden, formerly the Royal Opera of Dresden. Thus the authorities in the German city will be enabled to stage the first German production of the opera. Negotiations for the score were conducted through Ambassador Maltzan here, and the photostat copies were entrusted to him by Dr. Herbert Putnam, librarian, "with our compliments, in the expectation that upon conclusion of this specific use of it, it will be deposited in some collection in Germany for permanent preservation and use." "Lo Sposo di Tre" was first performed in Venice in 1783.

A. T. M.

Cincinnati Symphony Is Greeted as Season Opens

[Continued from page 1]

were noticeable at these performances have seldom been heard in Emery Hall. However, it seemed that certain themes were played too softly.

Beethoven's Overture showed what the orchestra can do. The strings phrased as a unit, and the music was spirited and admirably colored. The Symphony, with its youthful exuberance and many beautiful themes, need not be discussed here. But it may be reiterated that Beethoven at that early period had something vital to say, and a vocabulary decidedly his own. The Finale was played with the brilliance of an orchestra of 100 pieces. Mr. Reiner is to be congratulated on his general success.

Then came the Debussy number, and the concert closed with a most impressive reading of the "Tannhäuser" Overture.

PHILIP WERTHNER.

Symphony Begins Childrens Series

The first of the season's New York Symphony Concerts for Children was announced for the morning of Oct. 30 in Carnegie Hall. Walter Damrosch had chosen a program which included the "Entrance of the Gods into Valhalla" from "Das Rheingold"; two Bach numbers—the Air on the G String and a Gavotte in E; the Andante from Symphony in D Minor by Haydn; Valse lente and Pizzicati from "Sylvia" by Delibes.

and ease in rapid playing. She was capably assisted by Arthur Fiedler.

Donald Francis Tovey gave a piano recital with prefatory remarks in Jordan Hall on Oct. 30. Mr. Tovey's explanations were illuminating and to the point. His playing was equally expository. His program traversed works by Bach, Beethoven, Brahms, Scriabin, Debussy and Liszt.

HENRY LEVINE.

Rochester Hears Orchestra and Musicians in Recital

[Continued from page 1]

Mr. Tinlot played beautifully. He and the orchestra achieved the dignity and stateliness the music demands. The symphony was Tchaikovsky's "Pathetic," which was given a powerful and well balanced performance.

Some new players made their appearance with the Rochester ensemble—Boris Chudadoff and Richard De Sylva in the violins. Mordecai Lurie in the violas, A. Yegudkin, first horn; William Pierce, horn; S. C. Thompson, bassoons, and Ossip Giskin, cellos.

The second concert of the orchestra will be an all-Wagner program on Nov. 11, with Richard Halliley, baritone of the Rochester Opera Company, as soloist.

The same evening at the Eastman Theater saw Mary Garden and assisting artists in the first Series B concert, which was also largely attended. Miss Garden's personality and musicianship won her the usual success with her audience, and the other artists were most pleasing—Robert Steel, baritone, and Jean Hector Dansereau, pianist. They were all recalled for encores.

The Rochester Philharmonic's eighth Thursday afternoon program will be broadcast through WGY at Schenectady, WHAM at Rochester, WFEL at Syracuse and WMAK at Lockport.

MARY ERTZ WILL.

Ganz Begins Rehearsals With St. Louis Symphony Members

ST. LOUIS, Oct. 30.—Rudolph Ganz, conductor of the St. Louis Symphony, accompanied by Mrs. Ganz, arrived in the city several days ago. Mr. Ganz immediately began preparations for the season's work. The first rehearsal was held on Oct. 25, when new members of the orchestra, including the new concertmaster, Sylvain Noack, were introduced to older members. Recent additions include Joseph Johnson, Jerome Rosen, William Erlich, John E. Ferrell, Joseph De Angelis, David Solomon, Alfred Hicks, Jacob Levine, Israel Fein, Meyer Schumitsky, Karl Schoenfeld.

Mme. Legassé Appears in Fall River

FALL RIVER, MASS., Oct. 30.—The St. Jeanne d'Arc Club of this city held a reception recently in honor of its father director, who had returned from an extensive tour through Maine and Canada. A musical program was given by Mme. J. de Champlain Lagassé, coloratura soprano, who gave impressive interpretations of six numbers, including three of her own compositions, for which she wrote the words. Mme. Lagassé was her own accompanist, and displayed a voice of power and good quality. She was repeatedly recalled by a large and enthusiastic audience, and was warmly congratulated by officials of the Club.

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Grainger in Australian Visit Plays Role of an American Emissary of Art

Percy Grainger's recent visit to Australia was the occasion for a great deal of praise. Musically and socially Mr. Grainger was greeted with country-wide enthusiasm; and if he had ever wondered whether his absence from the land of his birth, and his adoption of America as home, had in any way affected the esteem in which Australians held him, this pilgrimage served to show that absence not only had made Australian hearts grow fonder, but that the constant rise of his reputation in other countries had been watched in the Antipodes with closest attention.

Mr. Grainger was interviewed, fêted, sought out for advice on musical questions, asked to sit in judgment on native talent—in fact, he is reported as saying that Eileen Joyce, a young pianist of Westralia, "is in every way the most transcendently gifted piano student I have heard in the last twenty-five years." And, furthermore, he was applauded by the capacity audiences that attended his recitals, in the manner in which a distinguished son would expect.

This Australian tour gave Mr. Grainger not only an excellent chance to become an emissary of the arts on the under side of the globe, but also an opportunity to apprise Australians of the work Australian musicians are doing in this country, and to convey to that country the good will of America.

"Americans love Australians," he said. "I was immensely pleased when giving a recital in their country to find that the whole audience stood during my playing of some of my Australian compositions."

CANADA'S ORGANISTS MEET

Winnipeg Is Scene of Meeting for Many Musicians of Western Dominion

WINNIPEG, CAN., Oct. 30.—A conference of the organists of Western Canada, under the auspices of the Canadian College of Organists, Winnipeg Center, was held in Westminster Church, on Oct. 4 and 5.

The first session of Oct. 4, open to the public, took the form of a model church service. The organists contributing to the program were, Herbert Sadler, Hugh C. M. Ross, Arthur Egerton and Ronald Gibson. The choir, made up of soloists from all the leading choirs of the city, sang Stamford's "And I Saw Another Angel Ascending." The officiating clergy were the Rev. David Christie, the Rev. W. E. Matthews and the Rev. P. C. Morgan.

On Oct. 5, the program illustrated the school of early English church composers. The chorus sang anthems of Tallis, Purcell, Byrd, Orlando Gibbons, Farrant, Ravenscroft and Weelkes. Hugh Ross gave an excellent preparatory talk on the music of the Elizabethan and Restoration periods.

The choral evensong, held in Holy Trinity Church, was one of much inspiration.

The conference luncheon was held in Central Church. Dr. Campbell-Morgan

gave a most interesting and helpful address on the place of music in the church service. Others contributing to the discussion were Clayton Quast, Dr. R. H. Bell, Rev. H. Katsunoff, Rev. P. Bruce Thornton, Rev. W. E. Matthews, Rev. J. Miller, Francis Stevenson and Dr. C. E. Bland. Burton L. Kurth was the chairman. Through this conference much public interest has been aroused in church music. MARY MONCRIEFF.

NEW STUDENTS AT CURTIS REPRESENT MANY NATIONS

Number of Talented Applicants Pass the Difficult Entrance Examinations— Harp Classes in Progress

PHILADELPHIA, Oct. 30.—Four foreign countries and twenty-seven States are represented among the 109 new students who have passed the stringent requirements for admission to the courses of the Curtis Institute. The highest percentage of acceptances was in the violin department, to which twenty-three out of twenty-nine applicants were admitted. Forty-one of eighty-eight applicants were accepted in the vocal department, while twenty-six out of fifty-six aspiring pianists passed the examination.

Frances McCollin, in her interesting series of talks, with illustrations, on "The Great Composers," gave an illuminating account of Gluck's career and significance Wednesday evening and Thursday afternoon, followed by an analysis of the current Philadelphia Orchestra program.

The harp department is particularly interesting during the present season. In addition to his regular teaching, Carlos Salzedo, with his assistant, Florence Wightman, is conducting ensemble classes built on the model of the Salzedo Harp Ensemble. These include also lessons in harp tuning and harp mechanics. Furthermore, Mr. Salzedo will train the most gifted student of the harp department to lead the ensemble classes in order to develop capacity for leadership. Only pupils who have studied with Mr. Salzedo at the Curtis Institute for the past two seasons have been admitted to the harp ensemble classes as yet, but as the term progresses new pupils will be permitted to join. In the spring the whole department will give a concert of ensemble as well as solo numbers, with various instrumental combinations.

New York Civic Opera Company to Fulfill Southern Bookings

Announcement is made that the New York Civic Opera Company, of which Maurice Frank is impresario, will make a tour of the South this winter. Engagements will be filled at Daytona Beach, Jacksonville, Gainesville, Savannah, and Columbia. Among the artists will be Carmela Ponselle, mezzo-soprano; Dreda Aves, soprano; Ruth Coleman, soprano; Charles Hart, tenor; Leta May, coloratura soprano; Alfredo Gandolfi, baritone; Martino-Rossi, baritone; Maud Webber, lyric soprano; Martin Horodas, bass; May Barron, contralto; Antonio Augente, lyric tenor; Philip Culcasi, tenor; Alice Kurkjiou, lyric soprano. There will be a special production of "Samson et Delila," with Miss Ponselle in the rôle of Delila. Among other operas to be produced are "Aida," "Faust," "Carmen," "Cavalleria Rusticana," "Pagliacci," "La Traviata," "Rigoletto," "Madama Butterfly," and "Tosca." The conductor is Ernest Knoch. The stage direction is in the hands of Bernard Cantor. Enrico Odierno is the general manager, and George M. Faith is the Southern representative.

Why Joseph Macpherson Abandoned Country Life for Metropolitan Opera



Joseph Macpherson

Early this season a new American bass will make his debut at the Metropolitan Opera House. He is Joseph Macpherson, of Nashville, Tenn. The Metropolitan's announcement was very meager—just a new American singer, the word went out, but that was about all. So a legend grew up, as legends will, that Joseph Macpherson, son of a poor preacher, had had his voice discovered at a camp meeting in his native South.

Mr. Macpherson is in New York now, rehearsing at the Opera House. With him is his teacher, G. S. de Luca, director of the vocal department at Ward Belmont College in Nashville, trying to correct a few of the wrong impressions. This, he says, is the story of James Macpherson:

"Several years ago a friend of mine came to me and told me of a boy living on a farm a few miles outside the city who had a beautiful voice. A year passed before he brought him to me—his voice was beautiful, untrained, of course, and he was unable to read a note, but the voice was there. I went to J. O. Cheek, president of Maxwell House Coffee, who has a home in Nashville, and told him the story. He told me to go ahead, train the boy, that he would pay the expenses. So he did, with the assistance of other local wealthy men and Ward Belmont College. The first year I gave the boy just two lessons a week. After that he devoted his entire time to it, and at the end of three years he gave a concert in Ryman Auditorium before an audience of 6000.

"People were thrilled. The newspapers were full of it. Then, through Major Cohen of the Atlanta Journal, we got an audience with Otto H. Kahn when he was there last spring with the Metropolitan. He was most enthusiastic, suggested that Macpherson come to New

York Symphony Begins Rehearsals

YORK, N. Y., Oct. 30.—Under the direction of Bohdan Shlanta, head of the violin department in York College, the York Symphony has begun rehearsals. This organization, which is supported by the Chamber of Commerce, is composed partly of professional musicians and partly of amateurs. Mr. Shlanta plans to increase the number of concerts this season, and to extend the repertoire of the orchestra.

York and sing for Mr. Gatti. So we came to New York and had an audition with Mr. Gatti, Mr. Serafin, Mr. Ziegler and Mr. Kahn again. The next morning he had signed a contract.

"He is only twenty-four, a great big fellow, six feet three, very simple and unassuming, and he never gets excited. All that about his voice being discovered at a camp meeting is incorrect. His father was a preacher, to be sure, a 'Christian' preacher, and the son planned to be one too, but the death of his father made it necessary for him to support his family, so he went into an insurance office, then into a brokers, until he took up music to which he has applied his undivided energies ever since."

Baltimore Applauds Notable Events on Concert Calendar

[Continued from page 1]

its reading of the Beethoven Quartet Op. 95, No. 11. Following this there came two dances by Malipiero. These are called "Rispetti e Shambotti" (1920) and bear dedication to Elizabeth Sprague Coolidge. The audience acknowledged the artistic presentation of the numbers. The melodious quartet of Dvorak, Op. 96, was warmly applauded.

Mr. Gabrilowitsch appeared in the Lyric Oct. 29, under the local management of Katie Wilson-Greene, this concert marking the opening of her bookings. Mr. Gabrilowitsch possesses poetic feeling and clarity of expression, which inspired the audience to follow the mood of each composition, ranging from Bach, Beethoven, Chopin, Schumann, to the moderns, Ravel and Debussy. The melodic flow in these compositions was presented with a ringing tone and fine command of dynamic interest. Two original pieces, Melody in E Minor and "Caprice Burlesque", were played with warmth.


Mikhail Mordkin and his Ballet appeared in two programs in the Lyric, Oct. 30. The colorful presentations, stage settings and costumes and graceful ballet pictures and movements afforded a joy to the eye. The principals and their assistants deserved the applause given to their work, for the plastic grace and vivid physical movement represented artistic achievement.

FRANZ C. BORNESCHIN.

St. Cecile Wood Wind Ensemble Fulfills Engagements

The St. Cecile Wood Wind Ensemble, founded last season by John De Bueris, has begun its activities for the winter, and is looking forward to a very busy season. The organization has already filled a number of radio engagements during October, and is booked for a series of programs in New York City and surrounding territory. The personnel of the organization consists of Arthur Lora, flute; Bruno Labate, (director), oboe; John De Bueris, clarinet; Anthony Silvestri, bass clarinet; Joseph Febbraio, horn; Paul Allgayer, bassoon, and Samuel Jospe, piano. In the repertoire of the ensemble are found many compositions rarely heard.

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IN NEW YORK STUDIOS

Elizabeth Quaile has opened her studio after a summer class in Ridgefield, Conn.

Robert Huntington Terry, composer and pianist, has resumed activities, after a long and serious illness, in New York.

From the La Forge-Berumen studios: Agnes Bevington has been engaged for a third season as accompanist to Frances Alda. Hilda Holper has been engaged to act as hostess and accompanist at Station WFBH, Hotel Majestic, New York. Florence Barbour has been appointed official pianist of the Cincinnati Symphony Orchestra for this season.

Frantz Proschowsky reports out-of-town appearances: Roy Wall has opened a studio in Kansas City as associated teacher of the Proschowsky New York Studio.

Madeline Hulsizer has filled engagements in Albany the week of Oct. 18, and was soloist with the Relief Society for the Aged, Inc., Hotel Astor, Oct. 25.

Jeanne Fonda sang the prima donna rôle in "Sunny" for two weeks during the illness of the leading lady.

Ruth Wilkinson Hartzell gave a song recital in Alliance, Ohio, on Oct. 1.

Muriel La France is engaged as soloist with the Mozart Club of Madison, Wis., for Nov. 23.

Singers from the Adelaide Gescheidt studio broadcast from Station WOR on Oct. 7. Ann Cornwell, soprano, gave Mozart's "Alleluja," Huerter's "Pirate Dreams" and "A Birthday" by Woodman. Foster Travis Miller, baritone, sang "Vision Fugitive," "For You Alone" by Geel, and numbers of Speaks and Huhn. Louise Wills-Smith, contralto, was heard in Wolf's "Verborgeneheit," Watts' "Wood Song," and "The Little Cares" by Hyatt Brewer. Earl Weatherford, tenor, sang the aria "Una Furtiva Lagrima" from "L'Elisir d'Amore" and songs of Kramer and Campbell-Tipton. Soprano and contralto duets by Mendelssohn were sung, also tenor and baritone combinations by Hildach, Yates and Federick.

Klibansky pupils are being heard: Lottice Howell was cordially received in the first New York production of "Deep River," which was given Oct. 4, in the Imperial Theater.

Fanny Block appeared at the Maine festival during the last week of September and the beginning of October.

Cyril Pitts is being heard over the radio at the Stations WEA and WJZ.

Anna Scheffler Schorr sang the rôle of Senta in the performance of "The Flying Dutchman" at the Staatsopera in Berlin. Mme. Schorr will return to New York in December to continue her studies.

Aimee Punshon was to be heard in a recital at the Wanamaker Auditorium, Oct. 19. On Oct. 24 she was to sing at Clinton High School and on Oct. 27 at the guild concert, Steinway Hall. On Nov. 7, she will be soloist for the opening concerts of the St. Louis Symphony in St. Louis, under Rudolph Ganz.

A concert by singers from the Klibansky studio, Paul Simmons, Tristan Wolf, Aimee Punshon and Adelina Baranjay, is announced.

Josef Barock, another Klibansky pupil, has been engaged to appear in "Deep River."

Pupils of A. Y. Cornell are being active: Forrest Lammont, tenor, be-

Augusta Lenska Will Tour with Chicago Opera

Augusta Lenska, contralto of the Chicago Civic Opera Company, returned recently on the Aquitania from a summer sojourn in Europe. She spent the summer in play and work, adding new works to her repertoire. She is booked for a number of recital appearances during the season, and in addition to her operatic season in Chicago will go on tour with the organization.

ginning in November his twelfth consecutive season with the Chicago Civic Opera Company, had a busy summer, singing eight weeks with the Cincinnati Opera Company. During the season he sang twenty-four performances, including "Tannhäuser," "L'Amore dei Tre Re," "The Music Robber," "Castle Agrazant," "Il Trovatore," "Cavalleria Rusticana" and "Pagliacci." He has several new rôles in the coming Chicago season.

Rose des Rosiers, soprano, who began her serious study with Mr. Cornell in Springfield, Mass., made her début in "Faust" as Marguerite with the San Carlo forces at the Century Theater. She was slated to sing "Thais" and "Madama Butterfly" during the Boston engagement, and Nedda, Musetta and Micaela, during the season's tour.

Marion McKeon, soprano, from Mr. Cornell's Albany class, is soloist in one of John Murray Anderson's Publix Picture Prologues. Miss McKeon sang Santuzza at the Heckscher Theater on Aug. 1.

Albert Hewitt, tenor, is singing in the Prologue to "Beau Geste" at the Criterion Theater, New York. He has been soloist in the quartet at the University Heights Presbyterian Church.

Kathryn Meisle Returns From Western Success

Kathryn Meisle has returned to New York after four weeks of operatic appearances on the Pacific Coast with the San Francisco and Los Angeles companies. Miss Meisle duplicated her last year's success with these organizations. A new record is established for Miss Meisle, for after her *Amneris* performance in "Aida," Alfred Hertz, conductor of the San Francisco Symphony, engaged her to return for an appearance with his orchestra on Dec. 3, and also to sing the contralto part in "Messiah" on Dec. 11. In addition to these appearances, Miss Meisle will have three concerts, thus making five engagements in ten days. In February she will return for a tour of twelve concerts on the Pacific Coast.

Marcel Hubert Ends First Wanamaker Series

Marcel Hubert, young French 'cellist, gave the last recital of his first series in the Wanamaker Auditorium on Oct. 25. He was assisted by his sister, Yvonne Hubert, pianist. They played Grieg's A Minor Sonata for 'cello and piano, the 'cello being the Montagnana instrument in the Rodman Wanamaker collection. Mlle. Hubert played Chopin's G Minor Ballade and the Andante, Spianato and Polonaise. Mr. Hubert also played a suite by Locatelli, the slow movement of a Corelli sonata, a Couperin transcription and a rhapsody by Popper.

Tovey to Conduct Again Following Piano Tour in America

Donald Francis Tovey, pianist, composer and conductor, who opened his short second concert tour on Oct. 23, giving his only New York recital in Aeolian Hall, must return to Edinburgh again early in November. The first of his Reid Orchestra concerts will be conducted during his absence by Gustav Holst and comprises almost all Holst compositions. Mr. Tovey must be back for his second concert on Nov. 24. Mr. Tovey will appear at a number of universities and colleges during his stay in the United States and will return for another tour in January, 1928.

Phradie Wells Booked as Reading Soloist

Phradie Wells, soprano of the Metropolitan Opera Company, has been booked by her manager, Annie Friedberg, to appear as soloist with the Reading Symphony on Nov. 14. Miss Wells opens her season at the Metropolitan in the first performance of "The Magic Flute."

Zuro Back From Hollywood Engagement

Josiah Zuro, conductor of the Sunday Symphonic Society and producer of New York's municipal opera, will return to New York after completing his guest conducting at the Egyptian Theater,

Hollywood, Cal. Although Mr. Zuro's original engagement was for a limited number of weeks, an extension of several weeks was arranged.

N. Y. String Quartet to Play in Florida

For the third successive year the New York String Quartet will journey South in January to play in Palm Beach for the Society of Arts, and give a series of private performances. In this series in 1926 over forty compositions, including most of the major works of chamber music literature, were performed.

Daisy Jean En Route to America

Daisy Jean, giving her customary programs of 'cello and songs at the harp, has concluded a series of fourteen engagements in the principal cities of England, including London. She also appeared in Antwerp, her former home, by request of friends there. She sailed on the Paris, Nov. 3, to return to the United States, where she is scheduled for a busy season.

Birkenholz Engaged for Baltimore Symphony

Arcadie Birkenholz, violinist, will give his first Town Hall recital of the season on Nov. 28, with Milton Suskind at the piano. Mr. Birkenholz was scheduled to appear as soloist with the WEA Orchestra, broadcasting over that station on Oct. 29. In his program over the air, Mr. Birkenholz included the Romance and Finale from the Second Wieniawski Concerto. Mr. Birkenholz has just been engaged to appear as soloist with the Baltimore Symphony in Baltimore on Jan. 16.

Stratton Has Active Recital Calendar

Charles Stratton, tenor, has begun his third season as soloist at the Brick Presbyterian Church, having returned to New York from his holiday. Mr. Stratton was booked for Middlebury, Vt., on Oct. 20. He will sing in Boston on Nov. 10; Savannah, Dec. 2; Greenville, S. C., Dec. 3; at an "artistic morning" in the Plaza, New York, on Jan. 13; Hagerstown, Md., Feb. 24; Winchester, Va., Feb. 25, and in the Brooklyn Institute on Mar. 28. The last will constitute Mr. Stratton's third recital in that auditorium in as many seasons.

J. B. Fox and Hilsberg Join Institute Staff

J. Bertram Fox has been added to the faculty, in the department of singing, of the Institute of Musical Art. Ignace Hilsberg, pianist, has accepted a position in the piano department, to teach advanced students. These two make a total of five new men on the Institute faculty this fall. The others announced by Dr. Frank Damrosch, director, are George F. Boyle, piano department, and Sascha Jacobsen and Serge Korgueff, violin.

Schelling to Give Three Orchestral Recitals

Ernest Schelling returned from Europe on the Aquitania. In addition to his appearances as conductor of the Children's Concerts of the Philharmonic Society of New York, he will give three orchestral recitals in New York with the Philharmonic Orchestra, Willem Mengelberg conducting. The first will be in Carnegie Hall on the afternoon of Nov. 8, the second in Town Hall on Dec. 4, and the third in Aeolian Hall on Dec. 13. Mr. Schelling will play several of his own works in addition to standard concerti.

Echols Will Sing Blind Composer's Songs

A radio program of interest was arranged by Station WOR of Newark, N. J., for late October. It featured the works of the blind composer, Roland Farley, with the composer himself at the piano. Several groups of his songs were to be sung by Weyland Echols, tenor, who was one of the first to use Mr. Farley's compositions.

Karl Krüger to Give Lecture

Karl Krüger, conductor of the Seattle Symphony, has been engaged by the music department, University of Washington, to give a series of lectures on music appreciation. This work is carried on in conjunction with the extension service.



BARBARA LULL, violinist, who has been in Europe since June, returned to America on Oct. 25 on the de Grasse. Her playing with the Scheveningen Orchestra in Holland on June 20 was so successful that she was re-engaged for an appearance with the same organization next October and for ten additional concerts in Holland. While in Paris Miss Lull widened her general musical knowledge by taking a course of piano lessons under Isidor Philipp at the Fontainebleau School of Music. Her bookings this season include appearances with the St. Louis Symphony Feb. 6, Chicago, Buffalo, Princeton and Freehold, N. J.

Program by Giuseppe Mauro and Pupils

Assisted by his pupils, Giuseppe Mauro, dramatic tenor, gave a recital in Aeolian Hall Sunday evening, Oct. 31, divided about evenly between operatic airs and lighter music. Consisting of Groups I and II, each of the pupils and Mr. Mauro contributed to both parts. Mr. Mauro concluded the concert by singing a duet from "Aida" with Miss Allen, a Negro soprano who, because of a cold was forced to leave out the greater part of her section. Others appearing included the Misses M. A. Waite, A. Kulber, L. Manzo, M. Grippo, T. Bellanca, B. Noto, sopranos; Messrs. G. Cassella, G. Pinto, G. Sottirou, tenors; and A. Bagnato, S. Maglio, baritones. V. Trucco and Teresa Mauro alternated at the piano. The audience received most of the numbers with warm applause.

H. H.

Antoinette Ward Plans Weekly Demonstrations

Antoinette Ward, teacher of piano, returned to New York from successful summer classes in Paris recently. She has re-opened her studios with many new pupils registered. Miss Ward plans weekly recitals and demonstrations of her specialized piano work, in one of the larger Steinway Hall studios, aside from other recitals to be given during the winter in other New York auditoriums.

Altoona Hears Ethelynde Smith First

Ethelynde Smith opened her season on Oct. 29 with an appearance as soloist with the Male Choir of Altoona. Miss Smith will fill only Eastern engagements this fall and until Jan. 9, when she starts on her eleventh tour of the South, through February. In March and April she will appear in the far West. Many return appearances are included in her schedule. Miss Smith gave recitals in Holland, Germany and England this summer.

Michael Press Re-opens N. Y. Studio

Michael Press, violinist, returned to New York from Europe recently, and re-opened his studio for the season. Mr. Press continues his weekly visits to Philadelphia, where he teaches one day at the Settlement Music School.

In the Artists' Route-Book

Sophie Braslau will give a New York recital on Dec. 3 in Carnegie Hall. This will be Miss Braslau's first New York concert appearance in two years.

Eva Gauthier, after successful London and Berlin recitals, is back in this country and will give a New York recital on Nov. 10.

John Corigliano, Salvatore De Stefano and Alfredo Oswald have been engaged for a special instrumental concert at the Detroit Yacht Club on March 1.

Ernest Davis, tenor, has been engaged to appear as *Radames* in "Aida" at a special performance in Crouse College, Syracuse, on Dec. 9.

Francis Pangrac, tenor, appeared before the College Club of Jersey City on Oct. 28, in arias and classic songs, closing his program with Czechoslovakian folk-songs.

The Lenox String Quartet, Wolfe Wolfensohn, Edwin Ideler, Herbert Borodkin, and Emmeran Stoeber, will give its first recital of the season in Aeolian Hall on the evening of Nov. 16.

Bruce Simonds, pianist, who gave a successful New York recital last year, will appear for the first time in New York this season in his own recital in Aeolian Hall on Nov. 28.

Rafaelo Diaz has left for a tour which will embrace Florida, Louisiana and Texas. In the latter State he will sing in San Antonio, Sherman, Dallas, Laredo and other cities.

Georgia Hazlett, soprano of Washington, will make her New York debut in a song recital in Aeolian Hall on Saturday afternoon, Nov. 20. Miss Hazlett will be assisted at the piano by Richard Hageman.

Three works will comprise the program of the Stringwood Ensemble in Aeolian Hall on Nov. 12. These are the Brahms Clarinet Quintet in B Minor, the Saint-Saëns Piano Quartet in B Flat and a new Berezowsky sextet.

Charles Hackett will interrupt his opera season in Chicago with a concert in that city on Nov. 14. Mr. Hackett and Paul Kochanski, violinist, will share honors on the Atwater Kent Radio Hour on Oct. 24.

Ernest Hutcheson, a favorite in Baltimore, is returning to that city on Dec. 3 for a recital under the auspices of the Peabody Institute. During the latter part of January, Mr. Hutcheson will make a tour of Florida and will include other Southern points in his itinerary.

Charles Naegle, pianist, will give a program in Aeolian Hall on Nov. 11, when he will play a group of Seventeenth and Eighteenth Century harpsichord pieces, the Schumann Fantasy and a group of arrangements by Liszt, Dohnanyi and Grainger.

Albert Spalding has begun his season in earnest and departed on a two weeks' concert tour, playing his first recital in Columbus on Oct. 15, and following it with Bowling Green, Madison, Urbana, Jacksonville and Atlanta. Mr. Spalding was to be the soloist with the New York Symphony on Nov. 4.

Having arrived from Europe on the Berengaria, Maria Kurenko immediately packed her grip and started traveling again, singing her first concert just three days after her arrival, with the Detroit Symphony. A concert in St. Paul followed. On the 31st, she was engaged as a stellar attraction at the Detroit Radio Show.

Mischa Levitzki, pianist, left recently on his first tour of the season, which will take him to St. Paul, Kansas City, Colorado Springs, Minneapolis, Chicago, Atlanta, Washington, Lima, Brockton and Danbury. During this tour he will appear with the Minneapolis and Chicago orchestras, playing the Beethoven C Minor Concerto and the Saint-Saëns G Minor.

Marguerite Valentine, teacher and pianist, will give a recital in Aeolian Hall on the evening of Nov. 17.

Magnhild Styhr, Norwegian pianist, will give a recital in Town Hall on Nov. 11.

Vladimir Drozdorff, Russian pianist, will be heard again in Aeolian Hall in a recital program on Nov. 8.

Raoul Vidas will give his second violin recital in Town Hall Thursday evening, Nov. 18.

Arthur Middleton has been engaged by the New York Oratorio Society to sing the baritone rôle in "Messiah" in Carnegie Hall on Dec. 27.

Anna Case will sing at a benefit concert for the Maternity Center Association in Carnegie Hall on the evening of Nov. 17.

Jeanne Gordon, contralto, and John Powell, pianist, were the soloists on the Atwater Kent Radio Hour from WEA and affiliated stations on Oct. 31.

Vladimir Resnikoff, Russian violinist, will make his first appearance in New York on the evening of Nov. 4, when he will give a recital in Town Hall.

Povla Frijs has returned to America for another tour. She will give a series of song recitals in Aeolian Hall, commencing in January.

Stefan Sopkin has just been engaged to appear as soloist with the Chicago Symphony one of the regular pair of symphony concerts on Dec. 31 and Jan. 1.

Elizabeth Pickering, pianist, vocal coach and teacher in the Higgins School of Music, is in hospital recovering from an attack of pneumonia.

Ralph Leopold, American pianist, will give a series of recitals for the Duo-Art in December. He will appear in a New York recital in Aeolian Hall in November.

Felix Salmond, English 'cellist, will appear in the Peabody Conservatory, Baltimore, on the afternoon of Nov. 12. Mr. Salmond gave a recital at Wells College, Aurora, last week.

Marion Talley will open a new course promoted by Esther Blankenburg in Waterbury, Conn., at the Capitol Theater on Nov. 28, assisted by Maximilian Rose, violinist, and Emil Polak, pianist.

The success of the English Singers at their first New York recital on Oct. 24 justifies a second recital. This will be given in Town Hall on Saturday afternoon, Nov. 13, on which occasion a new program will be heard.

Giovanni Martinelli will open a series of concerts for the Women's Club of Fall River, Mass., on Nov. 14, together with Frances Nash, pianist. This engagement is by special permission of the Metropolitan Opera Company.

Cable advices from Sweden to Concert Management Daniel Mayer, Inc., report that Dusolina Giannini made such a success at her two recitals in Stockholm that she had to give a third recital the same week.

Maurice Marechal, French 'cellist, has arrived in this country and, on Nov. 2, will make his bow before a New York public as soloist with the Philadelphia Orchestra in Carnegie Hall. His first New York recital is listed for Town Hall on Nov. 19.

J. Rosamond Johnson and Taylor Gordon will give their first concert in Aeolian Hall, on Nov. 21. An entirely new program of spirituals will be heard. The two artists have returned from a series of recitals, in Buffalo, Detroit and Flint, Mich., Canton, Ohio; Chicago, Louisville, Ky., and Syracuse, N. Y.



Photo by Koehn

ALICE HACKETT, pianist, has made a specialty of giving musical interpretations for children. In her programs Mrs. Hackett's aim is, first of all, to give her young audiences a pleasant half hour, but during this time the children become acquainted with works of many composers—Debussy, MacDowell, Rimsky-Korsakoff, Palmgren, Ibert, Milhaud, Goossens, Bach, Beethoven, Moussorgsky, etc., and their minds are stimulated by talks and musical pictures of both near and far-away lands, such as our own North and South, Brazil, France, Russia, Egypt and China. Through her programs Mrs. Hackett runs a connected story to unify natural groups, the groups themselves representing various phases of life in different settings. Sometimes the fitting atmosphere is created before the composition is played, so that the playing becomes a picture. Sometimes a sentence is interpolated here and there between phrases, so that the listener seems himself to be living in the picture. Mrs. Hackett is to present her programs in a number of schools and for clubs and children's entertainments. During recent months she has been heard in four schools in Fort Dodge, Iowa, and gave three recitals in Minneapolis on Oct. 11, 12 and 13.

Evelyn Parnell Lectures

Evelyn Parnell, formerly soprano of the Chicago Civic Opera Company, gave the first of two lectures on voice culture on Oct. 31, at her studio, before a considerable number. After some introductory remarks about the importance of music in daily life, more especially singing, in which the text makes a more direct appeal than instrumental music, Miss Parnell launched into the subject of her lecture by explaining some of the essentials of vocal art, such as diaphragmatic breathing, open throat, loose muscles, resonance chamber, their intelligent use. These, she observed, represent the machinery which must be in perfect working order before a song can be properly presented. But more important still are the artistic instinct and intelligence of the student without which the most beautiful voice would be wasted talent.

G. F. B.

Ralph Leopold to Give Wagner Lectures

Ralph Leopold, American pianist, will give a series of five lecture-recitals on the music dramas of Richard Wagner in conjunction with Mrs. Edwin Franko Goldman, in the Hotel Majestic on consecutive Tuesday afternoons: Nov. 9, 16, 23, 30 and Dec. 7. The works to be presented are "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Die Meistersinger" and "Parsifal."

Nanette Guilford with Concert Guild

William C. Gassner of the Concert Guild announces that he has added to his list of artists Nanette Guilford, soprano of the Metropolitan Opera. A concert tour is being arranged for Miss Guilford following the close of the Metropolitan season.

BROOKLYN ACTIVITIES

Philharmonic Opens Season Under Mengelberg With Hanson Novelty

BROOKLYN, Oct. 30.—The season in Brooklyn was officially opened Sunday, Oct. 24, with a splendid concert by the New York Philharmonic Orchestra under Willem Mengelberg. The program included the Overture to "Euryanthe," "Pan and the Priest" by Howard Hanson, three excerpts from "The Damnation of Faust" and Tchaikovsky's Fifth Symphony.

The orchestra was in splendid fettle and responded readily to the able leadership of Mr. Mengelberg. The Hanson work met with an uncertain reception. The other numbers elicited much applause. A large audience was present.

On the afternoon of Oct. 24, in the concert hall of the Academy of Music, Irvin Schenkman gave a piano recital. He played the B Minor Rondo of P. E. Bach, a Sonata of Scarlatti, "Le Bavolet Flottant" by Couperin, the Variations on a Theme of Handel by Brahms, the Carnival of Schumann and other works.

The Brooklyn Free Musical Society, now entering upon its third season, announces a change from the New Utrecht High School to the Brooklyn Academy of Music, where all performances will be given. Activities are likewise extended. Besides the regular six concerts and two operatic performances, ten educational concerts will be given at educational centers of the borough. Dmitry Dobkin is founder and general director of the Society.

Arthur F. Allie, formerly baritone soloist of St. Paul's Episcopal Church, Flatbush, has been engaged as first bass in the male quartet of the First Baptist Church, Manhattan.

Eunice Howard Plans Extensive Tour

Eunice Howard, pianist, who has been spending the summer preparing new programs, has returned to New York to resume study with Sigismond Stojowski. The past two seasons have been busy ones for Miss Howard. She appeared in Carnegie Hall with the Kriens Symphony in Aeolian Hall, twice as soloist at the Burrell Literary Vespers, also with the Plainfield Symphony last April. She plans an extensive European tour in the spring.

De Harrack Booked for Thirty Concerts

Charles de Harrack, whose engagements will take him as far south as Galveston, Tex., and as far west as the Pacific Coast is booked already for over thirty appearances. Additional bookings for the pianist were closed for Cleveland, Ohio; Pitcairn, Alexandria, and Reynoldsville, Pa., last week.

PASSED AWAY

Angelo Masini

Word was received in New York last week of the death in Italy of Angelo Masini, a popular operatic tenor of another generation. Mr. Masini was born in Forlì in 1845. He is naively described in Grove's Dictionary, as "the only Italian tenor who has ever won a very high position without having appeared on the operatic stage in England." He sang *Radames* in the Paris première of "Aida" in 1876, and was invited by Verdi to create the rôle of *Fenton* in "Falstaff," which he declined to do on account of the smallness of the part. He was very popular, not only in Italy, but in St. Petersburg, Madrid and Buenos Aires.

Merle A. Brigman

DETROIT, Oct. 30.—Merle A. Brigman, assistant manager of the Detroit Symphony, died suddenly on Oct. 25. Mr. Brigman was born in Ionia, Mich., in 1896. He became associated with the Symphony in 1919, as librarian, and was appointed assistant manager in 1924. Besides his managerial work, Mr. Brigman was a talented violinist.

MABEL McDONOUGH FURNEY.

William Wilson

BOSTON, Oct. 30.—William Wilson, well-known landscape painter and husband of Helen Hopekirk, pianist and composer, died at his home in Brookline, on Oct. 25. Mme. Hopekirk survives him.

W. J. PARKER.

Representative Clubs in the National Federation

Twenty-Three Music-Lovers in South Charleston, W. Va., Join Interests and Promote Musical Activities in Their City—Form Chorus and Rehearse Weekly—Encourage Concerts by Home Talent—Literary Club in Winchester, Ky., Sees Need of Musical Organization, and Establishes Saturday Music Club—St. Louis Teacher Founds the Mel-Harmonic Club to Encourage Teachers and Students Who Make Music Their Profession



OFFICERS OF THREE WEST VIRGINIA, KENTUCKY AND MISSOURI CLUBS

Left to Right, Florence E. Lambert, Past Chairman of the Music Department of the Women's Club of South Charlestown, W. Va.; Rosa Justice, Organizer, and Mrs. C. H. Tegmeyer, Past Secretary, of the Saturday Music Club, Winchester, Ky.; Mrs. Frederick Nussbaum, Founder and Musical Director of the Mel-Harmonic Club, St. Louis

SOUTH CHARLESTON, W. VA., Oct. 30.—The Music Department of the Women's Club of South Charleston was organized June 20, 1924, with twenty-three charter members under the chairmanship of Florence E. Lambert. Officers were elected and a chorus was formed. Mrs. R. O. O'Dell was elected director of the chorus.

The Music Department joined the State and National Federations at the sixth annual convention, at Martinsburg, W. Va., under the supervision of Elsie Fisher Kincheloe, chairman of the Capitol District of the State.

The Music Department has followed the program of the National Federation of Music Clubs, having carried out its schedules in full at each monthly meeting during the two years of its existence. A paper was added at each program on

the lives and music of various composers. Last year the Department took up American composers.

Weekly rehearsals of the chorus are held at the members' homes. These are followed by a social hour, and refreshments are served. These weekly meetings have been the bright and joyous hours of the Department's activities. The members have thus become well acquainted with one another and have been enabled to derive the greatest enjoyment from their chorus work in such pleasant association.

A memorial program for Edward MacDowell was observed by the Department, as requested by the Federation. Special Christmas programs have also been given during the holiday season. Several fine concerts have been sponsored by the Department, and the City School of Music of Charleston, and Mrs. Kincheloe, an artist well known in West Virginia, have furnished music for the Department in concerts of their own. The Department has also profited by various talks and illustrated lectures from some of the citizens who are interested in the betterment of music.

One of the happy privileges of the Department was the recent opportunity to entertain the State president, Cora M. Atchison, of Clarksburg. Miss Atchison lectured before the members on "The MacDowell Colony at Peterboro, N. H." A reception was tendered her at its conclusion.

The Department has purchased a great deal of choral music, has done some charity work and remembered its sick members with flowers. The membership increased to thirty, and its full quota of delegates attended the State convention at Huntington.

Kentucky Group Sprang from Literary Beginning

WINCHESTER, KY., Oct. 30.—The Saturday Music Club was organized in January, 1924, with eighteen members, by Rosa Justice, as chairman of the Fine Arts Department of the M. C. Club, which is a literary organization. The Music Club now has twenty-three members. Enrollment is limited to thirty.

The work of the Club has been varied. The members have given some study to the operas, and some to the old masters, as well as to the more modern composers. The Club observes a guest day once

a year, and usually there is an attendance of about 150 persons. The program of the first guest day was an organ recital in the First Methodist Church. It was given by members of the Club and was most enjoyable. This year the entire program was given by Helen Lougher, who is a gifted cornetist as well as an interpreter. Mrs. Lougher was formerly on the Chautauqua platform.

The Christmas program of the Club was especially attractive. The singing of carols, both ensemble and solo, interspersed with instrumental numbers, made a most interesting meeting.

The members are looking forward to a year of much pleasure and profit. The newly elected officers are: President, Mrs. C. F. Attersall; secretary, Olivia C. Gardner.

Helping the Ambitious in St. Louis District

ST. LOUIS, Oct. 30.—The Mel-Harmonic Club was organized nearly five years ago with only six special pupils of Mrs. Frederick Nussbaum. But almost immediately, when its purposes became known, students from some of the other St. Louis studios applied for membership.

Mrs. Nussbaum's idea in organizing this Club was to help ambitious young teachers and students desirous of making music their profession. Each active member must perform in public at least three times annually, and every October a public concert is given, participants being chosen from those whose work showed the greatest merit during the season.

"The Return of the Old Masters" was given last October. Fully 750 persons witnessed this splendid production, which was repeated in part in the Art Museum in Forest Park last April for the convention of the Missouri Federated Music Clubs.

Any good pianist, violinist, singer, 'cellist, harpist or flutist is eligible for membership.

The string choir rehearses weekly in Mrs. Nussbaum's studio, and this group has been heard many times at concerts in St. Louis. The members have played for the Federated Music Clubs' spring festival, at the Wednesday Club, at the better radio stations, in churches, the Coliseum for the Women's National Convention, Coronada Hotel, Town Club, Ethical Society, Vandervoort's Recital Hall,

Baldwin's, the Catholic Cathedral Hall on Lindell Boulevard, and other smaller halls.

The organization is strictly educational; practically all dues of the active members are returned to them by presentation of two tickets annually to artists' recitals.

The Club in this way has heard Fritz Kreisler twice, Frieda Hempel, Ernestine Schumann Heink, Wilhelm Bachaus, Ignaz Friedman, the Flonzaley Quartet, Francis Macmillen, Ossip Gabrilowitsch, Fanny Bloomfield-Zeiser, Sergei Rachmaninoff. The Club has also subscribed to the St. Louis Symphony concerts.

The singers are reorganizing their chorus again this season.

The wonderful help the Mel-Harmonic Club has been to its members has prompted a Junior Mel-Harmonic, which has been in existence nearly a year and from which good material will be forthcoming for the Senior.

All the members of the Mel-Harmonic are very loyal and awake to the wonderful opportunities offered by this educational organization under the supervision of Mrs. Nussbaum.

HOMER DELIGHTS PORTLAND

Contralto Registers Success in Exacting Program—MacDowell Club Greeted Organizer at Opera Meeting

PORTLAND, ORE., Oct. 30.—Louise Homer, contralto, appearing under the direction of the Elwyn Concert Bureau, sang for the first time before a Portland audience on Oct. 18. Opulence of tone and beauty of expression were shown in arias from "Messiah," "Werther," Massé's "Paul et Virginie" and "Samson and Delilah." There were also songs in English and German.

Sidney Homer was called upon to share the applause with Mme. Homer after she sang "General Booth Enters Heaven" and "How's My Boy?" Elizabeth Alexander was the accompanist.

The MacDowell Club's meeting on Oct. 19 was devoted to opera. Jocelyn Foulkes spoke on its origin, and reviewed "Orfeo." Excerpts from this score were sung by Jeanette Boyer Xanten, soprano, and Bernice Altstock, contralto, accompanied by Mary Bullock. Ballet numbers were presented by pupils of Katherine Laidlaw, with Dorris Clark at the piano. Mrs. Thomas Carriek Burke, organizer of the Club, thirteen years ago, was guest of honor. She told of the activities of the New York MacDowell Club.

Willia Eades Honska gave two lectures recently on "Constructive Music Pedagogy."

PROVIDENCE CLUB EXPANDS

Chopin Membership Extended to Include Men—Chaminade and Monday Programs Heard

PROVIDENCE, R. I., Oct. 30.—An interesting feature in connection with the opening of the Chopin Club's season is that a number of men have been admitted to membership. Enrolled thus are Berrick Schloss, Harry Hughes, Ray Gardiner and George Pickering. Regular meetings are to be held in the ballroom of the Providence-Biltmore Hotel. A new studio in the Strand Building is another acquisition of the Club. At the first meeting of the season, a program was given by Berrick Schloss, Emma Winslow Childs, Beatrice Ball Battey, Alice Totten, and Ruth Tripp.

The Chaminade Club opened its season under the leadership of Mrs. George H. Lomas, president. The program, in charge of Mrs. Ralph C. Fletcher, was given by Marion Mason Thresher, Adele Kean, Ruth Moulton and Louise Cartier.

The Monday Morning Musical Club, of which Mrs. Harold J. Gross is president, met on Oct. 26, when the program contained "Songs of the River" by Thomas Dunhill. Interpreters were Ada Holding Miller, Elsie Lovell Hankins, Walter Morris, and Harry Hughes. Anna MacGarrity was the guest artist, and others appearing were Edith Gyllenberg Waxberg, Ruth Tripp and Christine Gladhill.

N. BISSELL PETTIS.